



# La Princesse au Sabbat

*Ballet en 3 Tableaux*

LOUIS GANNE













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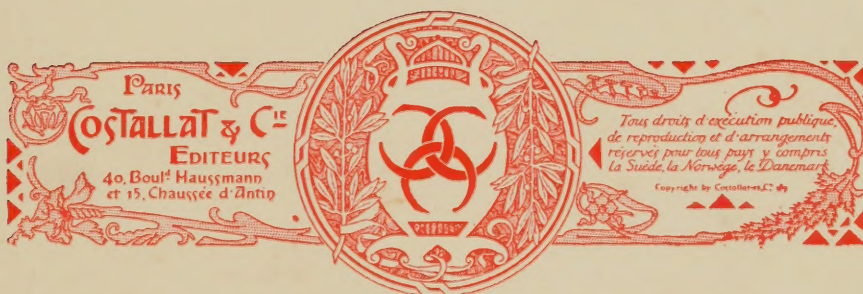
Scénario de JEAN LORRAIN

*Musique de*


**LOUIS GANNE**

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*A mon chér ami*

Alexandre de PROTOPOPOFF

Affectueux souvenir

LOUIS GANNE





# LA PRINCESSE AU SABBAT

Ballet-pantomime en 2 actes et 3 tableaux

de JEAN LORRAIN

Chorégraphie et mise en scène de M<sup>me</sup> MARIQUITA

Musique de

LOUIS GANNE

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*Représenté pour la première fois le 25 Janvier 1898 au théâtre des Folies-Bergère*

(Direction: E. MARCHAND)

- Chef d'orchestre: M<sup>r</sup> LOUIS LAPORTE-

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Décors de JUSSEAUME — Costumes de LANDOLFF

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## - Personnages -

ILLYS (princesse d'Egypte).....	M <sup>lles</sup> JANE THYLDA
PLANGO (reine des sorcières).....	- J. LITINI
MENDOSIANA (suivante d'Illys).....	- BERTHE LAGOIX
NIGREMONDE (sorcière).....	- G. LAPUCCI
CROBILÉE (id.).....	- BROCARD
YOUNAFRE (nain).....	MM <sup>rs</sup> MARCENAY
ASTROLABAS (ministre d'Illys).....	- CAMMARANO

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## DANSE

M<sup>lle</sup> ODETTE VALERY (1<sup>re</sup> Danseuse étoile)

- MUSE I  
- MUSE II

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NAFROUDE (crapaud familier) CROACHIS (corbeau familier)

Sorcières - Suivantes et esclaves d'Illys - Joueuses de flûte et théorbe - Pénitents  
Gardes d'Illys - Paysans, paysannes, etc.

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# LA PRINCESSE AU SABBAT

Ballet-pantomime en 2 actes et 3 tableaux

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## 1<sup>er</sup> Tableau

*La grotte de CROBILÉE, une grotte schisteuse et rougeâtre. Au fond un escalier de quatre ou cinq marches donnant sur un ravin, il faut descendre pour aller dans la grotte, c'est une succession de voûtes pailletées soutenues par des piliers de schiste; il y a des oiseaux de nuit empaillés et un squelette de crocodile suspendu à la voûte. Dans un coin, des alambics, des cornues en verre remplies de liquides verdâtres et lumineux. Un grand livre est ouvert sur une espèce de pupitre de roche.*

Assez lent et sombre

PIANO

## Scène I

*Au lever du Rideau, NIGREMONDE et CROBILÉE sont debout près d'une chaudière posée sur un trépied au milieu de la grotte, un peu vers la droite. SEPT SORCIÈRES haillonneuses et spectrales sont couchées en rond autour de cette chaudière qu'elles semblent soutenir de la main. NAFROTIE, le crapaud familier de NIGREMONDE est accroupi vers la gauche, au fond; une autre sorcière, songe affalée du même côté mais plus sur le devant de la scène, CROACHIS, le corbeau familier de CROBILÉE, est en vedette sur les marches de l'escalier, surveillant le dehors.*

Des formes vagues, voilées comme

Assez lent et sombre

des fantômes, à peine entrevues au lever du rideau

First system of the musical score. The piano part begins with a piano (*p*) dynamic and transitions to mezzo-forte (*mf*). The melody is characterized by arpeggiated chords and a rising line.

s'évanouissent comme des fumées. Une lueur

Second system of the musical score. The piano part features forte (*f*) and fortissimo (*ff*) dynamics. It includes a section marked *fff* Tam-tam, indicated by a dashed line and a bell icon.

blafarde éclaire brusquement la scène.

Third system of the musical score. The piano part is marked mezzo-forte (*mf*). It features a series of arpeggiated chords and a rising line.

**Même mouv<sup>t</sup>**

Gdes Fl von et Alto NIGREMONDE et CROBILÉE avec de longues

Fourth system of the musical score. The piano part begins with a piano (*p*) dynamic and transitions to fortissimo (*f*). It includes a section marked *f* for Hautb. (Hautbois) and a section marked *sf* (sforzando).

cuillères remuent le contenu de la chaudière et jettent

Fifth system of the musical score. The piano part features fortissimo (*sf*) and piano (*pp*) dynamics. It includes a section marked *pp* and a section marked *mf* (mezzo-forte).



tour à tour dedans des ingrédients divers qui font un bruit

étrange en y tombant...

Les sept sorcières se relèvent et se partagent en deux groupes...

# INVOCATION MALEFIQUE (que le crapaud accompagne de son cri)

elles prennent part... à l'invocation maléfique en levant par trois fois leurs

Crapaud

Cuivres

bras et en se prosternant par trois fois également

Comme le CRAPAUD veut goûter au ragoût il s'en approche sournoisement

pp *sf* *p*

Ped. ★

et reçoit sur la tête une cuillerée d'eau bouillante qui l'échaude.

*piu vivo* 3

pp *sf* *mf*

Il s'enfuit furieux clopin - clopant

*poco rall* *a tempo*

*sf* Cordes *sf*

il est rattrapé par NIGREMONDE qui le console, le caresse,...

*sf* Cors *pp* *express.* *sf* *mf*



le baise et l'installe sur une pierre entre elle et CROBILÉE

First system of the musical score. The piano part consists of two staves with a treble and bass clef. The vocal part is on a single staff with a treble clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written above the vocal staff.

Second system of the musical score. The piano part consists of two staves with a treble and bass clef. The vocal part is on a single staff with a treble clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written above the vocal staff. The piano part includes a *p* (piano) dynamic marking and a *mf* (mezzo-forte) dynamic marking.

Third system of the musical score. The piano part consists of two staves with a treble and bass clef. The vocal part is on a single staff with a treble clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written above the vocal staff. The piano part includes a *p* (piano) dynamic marking and a *sf* (sforzando) dynamic marking.

Fourth system of the musical score. The piano part consists of two staves with a treble and bass clef. The vocal part is on a single staff with a treble clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written above the vocal staff. The piano part includes a *sf* (sforzando) dynamic marking and a *mf* (mezzo-forte) dynamic marking.

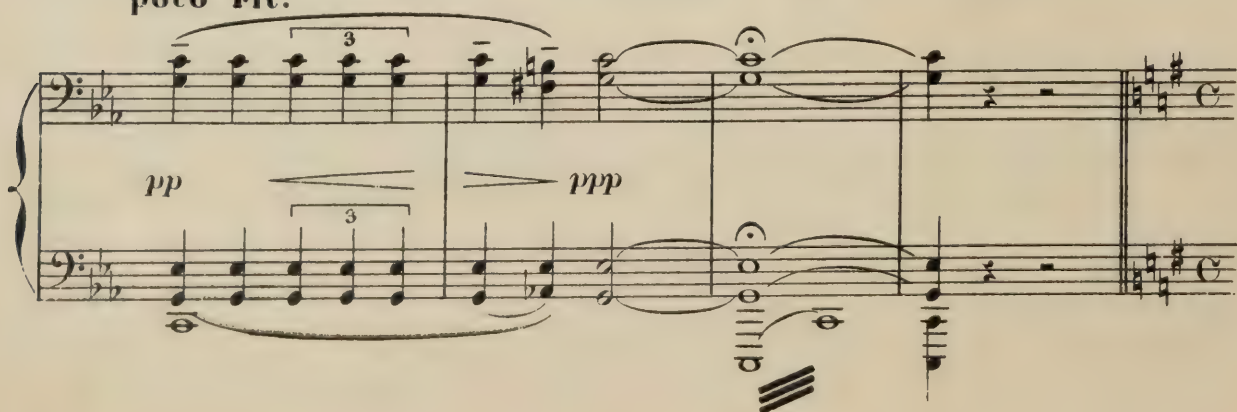
Fifth system of the musical score. The piano part consists of two staves with a treble and bass clef. The vocal part is on a single staff with a treble clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are written above the vocal staff. The piano part includes a *sf* (sforzando) dynamic marking and a *mf* (mezzo-forte) dynamic marking.



*Les sept sorcières se prennent par la main et forment une ronde autour de la chaudière,*



*du CRAPAUD et de CROBILÉE... par deux fois toute la ronde tombe à genoux.*  
**poco rit.**





CROACHIS, le corbeau de CROBILÉE, croasse...

**Allegro**

(croisez) *sf* *sf* *sf* *sf*

et battant des ailes...

8

*sf* *sf*

descend précipitemment les marches...

*sf*

Il annonce l'arrivée de PLANGO la reine des sorcières.

*sf* *ff*

Toutes les sorcières sauf NIGREMONDE et CROBILÉE, vont s'aplatir au pied de l'escalier. NAFROUDE, épeuré descend de sa pierre et se cache.

## Scène II

## APPARITION ET ENTRÉE DE PLANGO

*PLANGO, hautaine et les yeux vers la campagne, apparaît en haut de l'escalier tenant*  
**Maestoso sonore et sostenuto**

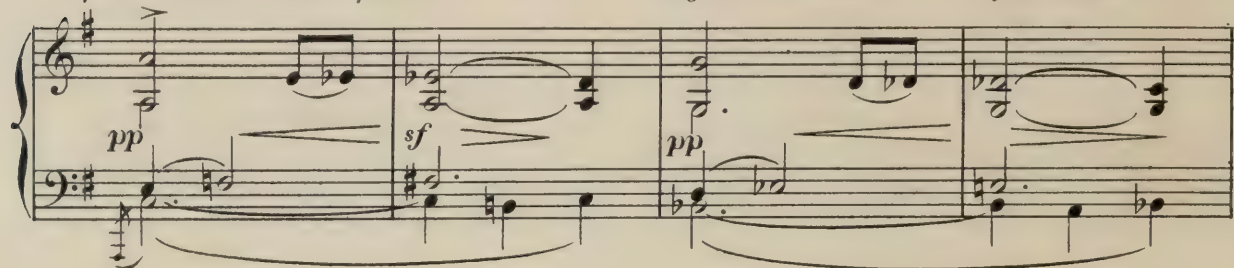


*à la main YOUNAFRE son nain familier*



*Elle descend lentement, l'air farouche et tirant par le bras le nain épeuré*

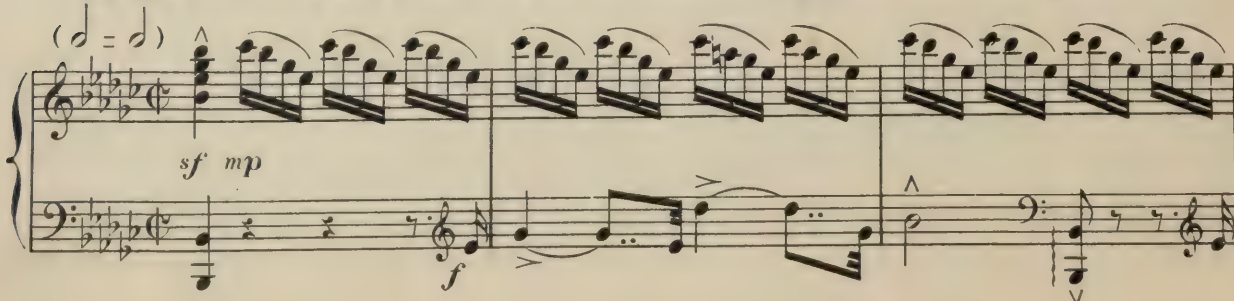
*NIGREMONDE et CROBILÉE restées debout la regardent descendre et lui font accueil.*



*Arrivée au dernier degré de l'escalier PLANGO, repousse brutalement YOUNAFRE qui, timide et tremblant se réfugie près de NAFROUDE.*



*Les huit sorcières se sont relevées et écoutent attentive: Quelles nouvelles apportes-tu,*





demandent NIGREMONDE et CROBILÉE

PLANGO: Ecoutez:

ILLYS, princesse d'Egypte va venir nous consulter

Folle de sa beauté, elle ne voudrait pas vieillir...

Je hais d'une haine  
animato

sauvage la princesse ILLYS, j'exècre en elle l'amour et la beauté.

poco a poco

Il faut châtier l'orgueil et la vanité de cette jolie fille... ILLYS connaîtra

allarg.

les horreurs du Sabbat!

Si elle n'en meurt pas

**Maestoso**

**ff**

**sf**

Ped.

de frayeur, elle s'éveillera laide à jamais. Toutes les sorcières approuvent PLANGO qui s'écrie:

**f**

Ped.

« Ourdissons le piège...

**sf**



DANSE ÉVOCATRICE DE PLANGO ET DES SORCIÈRES (*autour de la chaudière*)**Allegro**

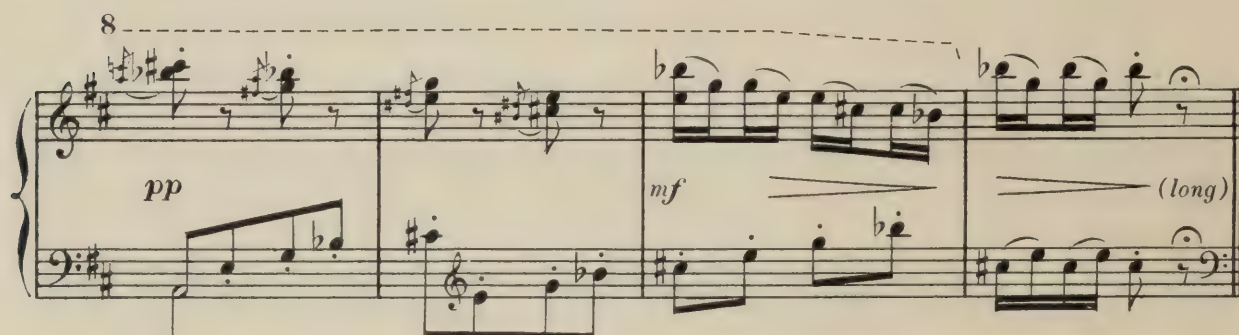
The musical score is written for piano in 2/4 time, featuring a key signature of two sharps (F# and C#). It is divided into five systems, each beginning with a measure rest of 8 measures. The notation includes treble and bass staves joined by a brace. Dynamics such as *mf* (mezzo-forte) and *sf* (sforzando) are indicated. The score includes various musical notations: eighth and sixteenth notes, rests, slurs, and accents. The first four systems end with a double bar line, while the fifth system concludes with a final double bar line and repeat dots. The piece is characterized by its lively tempo and evocative melody.



First system of musical notation. Treble and bass staves. Treble staff has a measure rest marked '8' and a slur over the next two measures. Bass staff has a 'Ped.' marking and a star. Dynamics: *pp* (pianissimo) and *mf* (mezzo-forte).

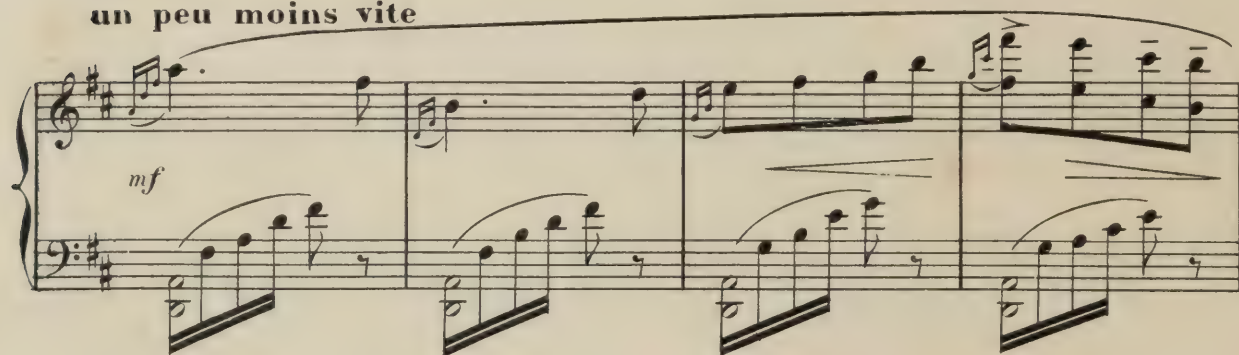


Second system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures. Dynamics: *ff* (fortissimo) and *f* (forte).

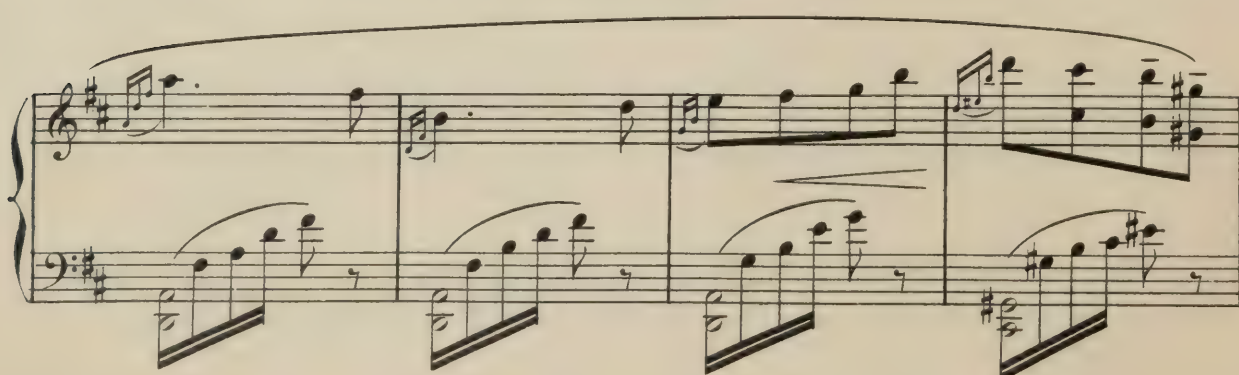


Third system of musical notation. Treble and bass staves. Treble staff has a measure rest marked '8' and a slur over the next two measures. Bass staff has a slur over the first two measures. Dynamics: *pp* (pianissimo) and *mf* (mezzo-forte). A '(long)' marking is present in the final measure of the bass staff.

un peu moins vite



Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures. Dynamics: *mf* (mezzo-forte).



Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures.



First system of piano accompaniment. The right hand features a continuous eighth-note arpeggiated pattern. The left hand has a melodic line with a forte (*f*) dynamic marking.

Second system of piano accompaniment, continuing the arpeggiated texture in the right hand and the melodic line in the left hand.

Third system of piano accompaniment. The right hand continues with arpeggios, while the left hand features chords with accents (^) and dynamics of *sf* (sforzando) and *f*.

1<sup>er</sup> Violon, 2<sup>d</sup> Violon, Alto et Velle et 1<sup>er</sup> Trombone

First system of strings and woodwinds. The top staff (Violins I) starts with a *mf* dynamic. The bottom staff (Cello/Double Bass) is marked *f* and includes the label "C.B." below it. A rehearsal mark "8" is indicated by a dashed line.

Second system of strings and woodwinds. The top staff (Violins I) continues with a melodic line. The bottom staff (Cello/Double Bass) continues with a rhythmic pattern. A rehearsal mark "8" is indicated by a dashed line.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has two staves. The key signature has two sharps (F# and C#). The tempo is marked '8'. The music features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano part includes a trill (tr) and a forte (f) dynamic marking. The tempo remains '8'.

CROACHIS croasse de nouveau et redescend avertir

Third system of musical notation. It begins with a vocal line marked '8--1' and a piano part marked 'ff'. The tempo is 'Même mouv<sup>t</sup>'. The piano part includes a forte (sf) dynamic marking and a note marked '(croisez)'. The system ends with a vocal line marked '3' and a piano part marked 'sf'.

qu'il vient quelqu'un...

Fourth system of musical notation. It continues the vocal and piano parts. The piano part includes a forte (sf) dynamic marking and a note marked 'rit.'. The system ends with a vocal line marked '3' and a piano part marked 'sf'.



## Scène III

## CORTÈGE D'ILLYS

*On entend des musiques de flûte, des harpes et de théorbes coupées**Tromp. dans la coulisse***All<sup>o</sup> mod<sup>to</sup> assai**

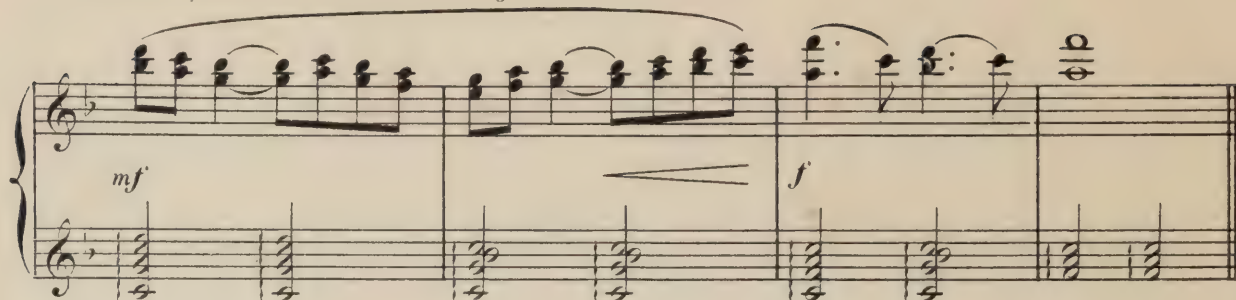
2 Fl.

*p* Cordes Harpes*mf**ça et là d'appels de trompettes.**Les sorcières font disparaître les animaux**qui pourraient effrayer la princesse, elles lissent un peu les mèches de leurs  
les musiques se rapprochent**cheveux pour paraître moins affreuses et viennent se coucher le long des marches de*

2 tromp.

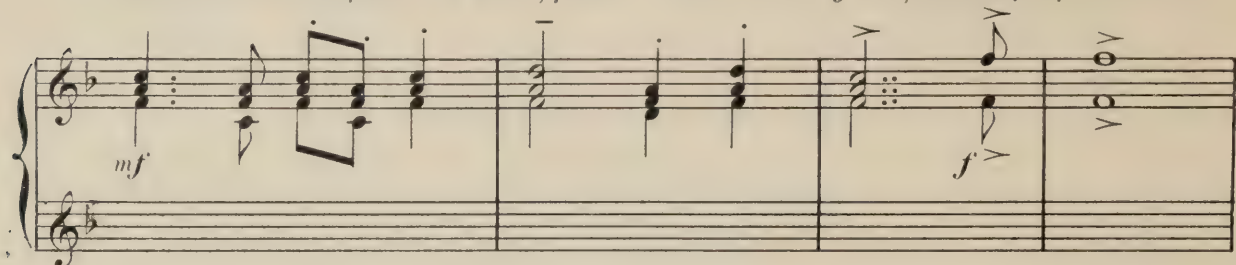
*mf**f*

*l'escalier, tenant chacune un long miroir à la main.*

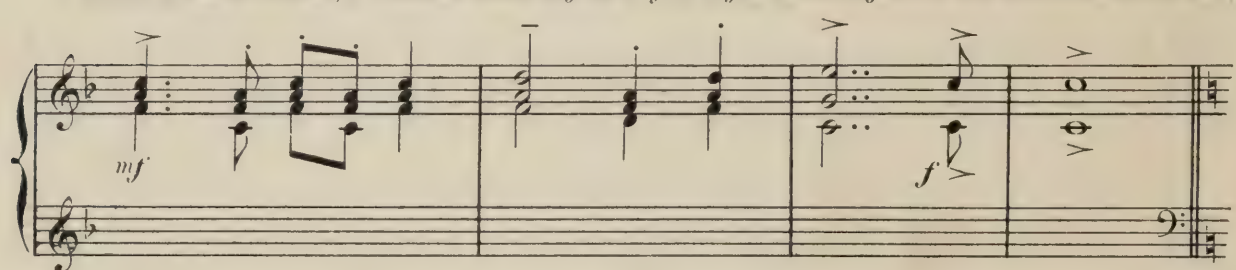


### FANFARE D'ILLYS

*Un esclave noir tout cliquetant de métal, paraît à l'entrée de la grotte, descend quelques marches et*



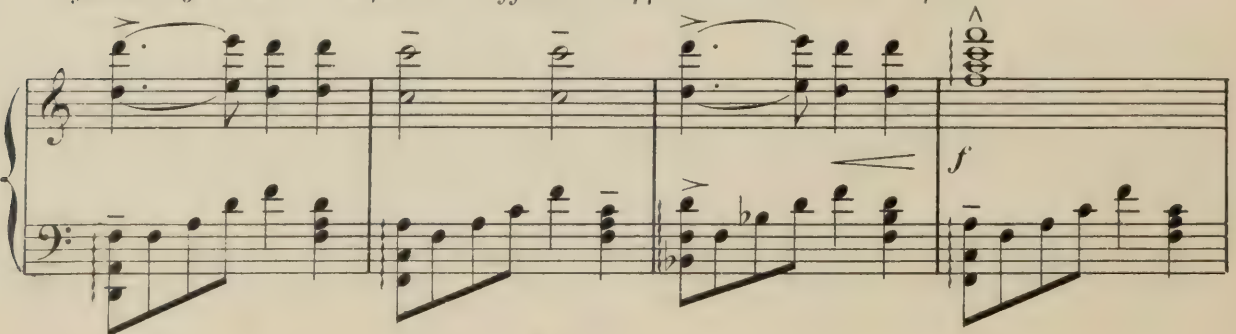
*découvre les sorcières, il remonte deux degrés et fait signe au cortège: Oui les sorcières sont là...*



*Apparition de la princesse ILLYS, cortège de princesse orientale dans tout son*



*faste... guerriers casqués, coiffures rappelant celles des Sphinx...*





*mf*

*Jouenses de flûte et de harpe aux*

3 Tromp. sur la scène.

2 Fl.  
Von  
Cl.

*f*

*nudités révélées dans des robes transparentes, gorgerin et*

*f*

*ceintures de bijoux Suivantes, esclaves porteuses de*

*coffrets, d'encensoirs et de bijoux ... mimes à masque d'or.*

*Les joueuses de flûte et les gardes se groupent en deux rangs, de*  
**FANFARE D'ILLYS** *(sur la scène)*

*chaque côté de l'escalier.*



ILLYS paraît toute vêtue de gaze d'or semée de lotus

Un peu retenu

*cantabile*

*très doux et très soutenu*

de perles, gorgerin de turquoises coiffée comme la déesse Isis, d'un diadème

*très doux et très soutenu*

pointu avec deux énormes temporaux de turquoises et de perles

*très doux et très soutenu*

Elle s'appuie nonchalamment sur l'épaule de MENDOSIANE qui l'évente

*très doux et très soutenu*

avec un grand éventail de plumes.

*mf*

la princesse ILLYS elle - même

tient un grand lys

de perles à la main.

Elle descend lentement l'escalier de la grotte et sur son passage

chaque sorcière lui tend un miroir ou elle se regarde indolemment....



First system of musical notation for piano. The right hand features trills (tr) and slurs. The left hand has a melodic line. Dynamic markings include *sf* (sforzando) and *p* (piano).

Second system of musical notation for piano. The right hand features trills (tr) and slurs. The left hand has a melodic line. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Third system of musical notation for piano. The right hand features trills (tr) and slurs. The left hand has a melodic line. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

PLANGO, NIGREMONDE et CROBILÉE se

Fourth system of musical notation for piano. The right hand features trills (tr) and slurs. The left hand has a melodic line. Dynamic markings include *p* (piano) and *f* (forte).

tiennent sur un rang à demi-agenouillées devant ILLYS

Fifth system of musical notation for piano. The right hand features trills (tr) and slurs. The left hand has a melodic line. Dynamic markings include *p* (piano) and *f* (forte).

The musical score is written for piano and voice. It consists of five systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line is in a higher register, with lyrics in French. The lyrics are: "rêtu d'une robe de soie rouge brodée d'or) essaie en", "rain de la dissuader de cette visite.", and "rain de la dissuader de cette visite." (repeated). The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings.

rêtu d'une robe de soie rouge brodée d'or) essaie en

rain de la dissuader de cette visite.

rain de la dissuader de cette visite.

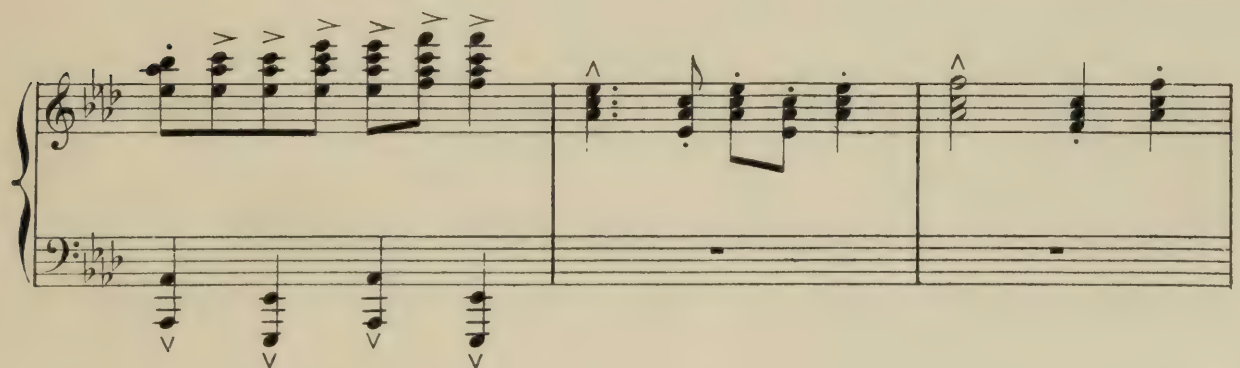




Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth notes and a final half-note chord. The left hand plays a steady eighth-note accompaniment.



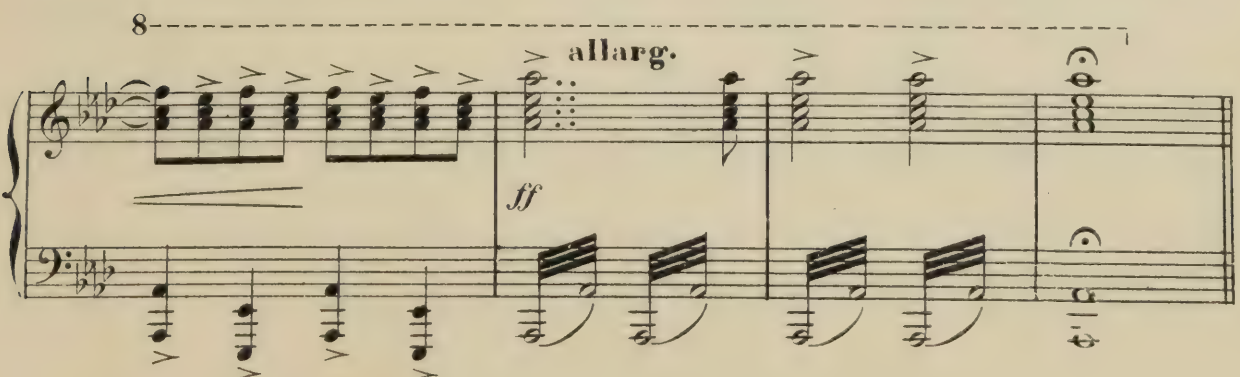
Entry of Trombone (Tromp.) and Orchestra (Orch.). The Trombone part begins with a *sf* (sforzando) dynamic, playing a rhythmic pattern of eighth notes. The Orchestra enters with a *ff* (fortissimo) dynamic, playing a series of chords.



Piano accompaniment for the second system. The right hand continues the melodic line with eighth notes and chords. The left hand provides a steady eighth-note accompaniment.



Piano accompaniment for the third system. The right hand continues the melodic line with eighth notes and chords. The left hand provides a steady eighth-note accompaniment.

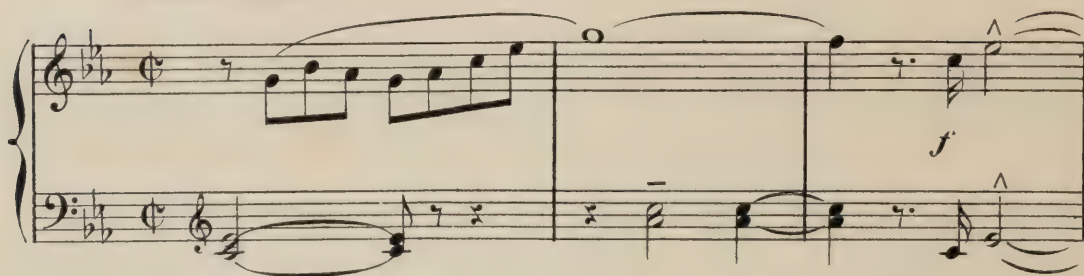


Piano accompaniment for the fourth system. The right hand continues the melodic line with eighth notes and chords. The left hand provides a steady eighth-note accompaniment. The section concludes with an *allarg.* (allargando) marking, indicated by a dashed line and a fermata over the final chord.

## Scène IV

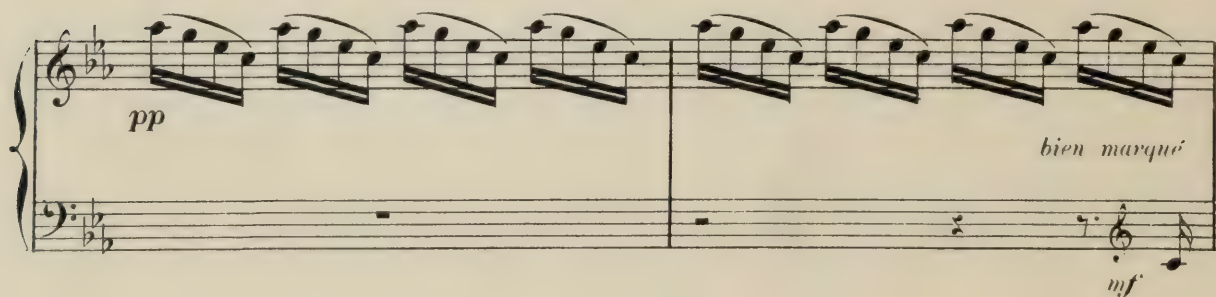
## ILLYS ET LES SORCIÈRES

LA PRINCESSE: «ASTROLABES, explique à ces femmes ce qui

**Même mouv<sup>t</sup>**PLANGO: *Arrêtant le geste d'ASTROLABES*

m'amène ....

Inutile; nous le savons.

(à la Princesse :) Tu ne veux pas vieillir et  
**Assez lent et sombre**

tu viens nous consulter à ce sujet







car



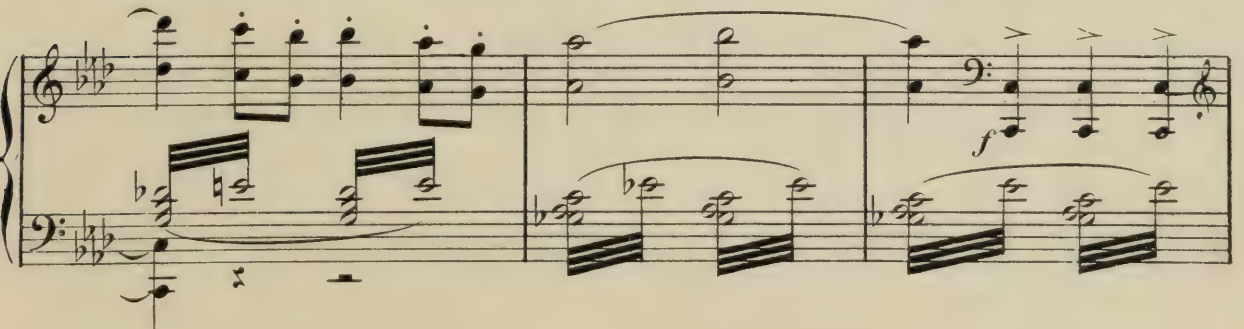
tu as une peur horrible de devenir vieille



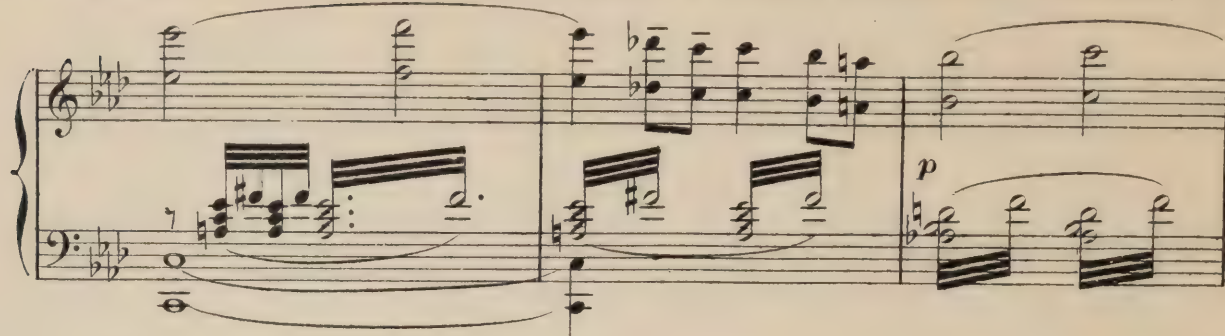
et laide un jour !....

LA PRINCESSE: Oui! et  
**Appassionato**

vous pourriez m'éviter la vieillesse, bienfaisante et puissante Sorcière



PLANGO: Oui! LA PRINCESSE (*joyeuse*) Tu l'entends MENDOSIANE... (*à PLANGO*) Oh



joie! Ne pas vieillir! Demandez-moi ce que vous voulez, de l'or, des bijoux, même la



moitié de mon royaume est à vous en échange du philtre qui me conservera



la jeunesse éternelle.  
Assez retenu

Et sur un signe de la Princesse,



des esclaves déposent des coffrets remplis de joyaux et d'or





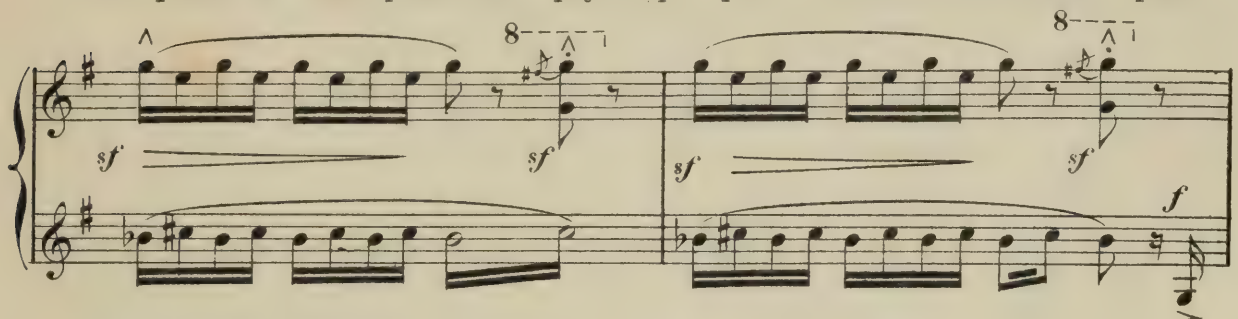
aux pieds de PLANGO qui s'incline, mais refuse les présents.



LA PRINCESSE: «Comment vous refusez! PLANGO: Ce que tu nous demandes-là n'a pas



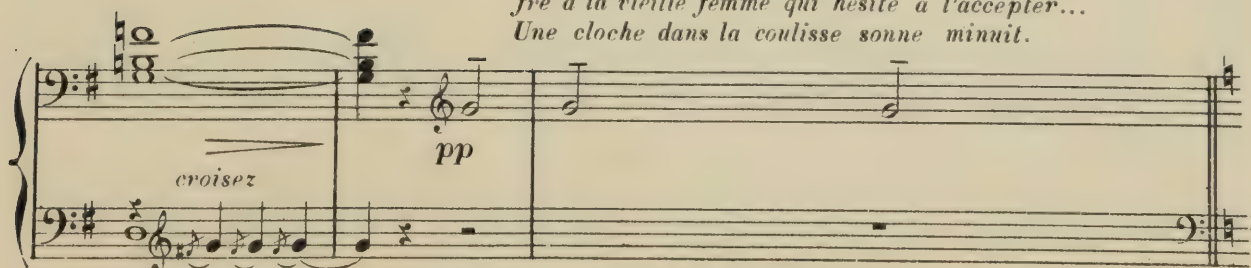
de prix et ne peut-être payé que par une chose aussi sans prix!



LA PRINCESSE: Et que faut-il faire! PLANGO: Regarde d'abord!



Toute la grotte devient obscure, mais au-dessus de l'escalier, un pan de roche tout à coup devenue transparente, laisse apparaître en pleine lumière un paysage lunaire de lande désolée. Une vieille femme haillonneuse y est debout, YOUNA-FRE est auprès d'elle, il se penche et cueille une fleur qu'il offre à la vieille femme qui hésite à l'accepter... Une cloche dans la coulisse sonne minuit.



PLANGO: «Viens seule à minuit dans un endroit que

*pp*

1 2 3

Cloche dans la coulisse

nous te désignerons. LA PRINCESSE: Oh MENDOSIANE! j'ai peur!

*sf* *pp*

4 5 6

MENDOSIANE: N'y allez pas madame. PLANGO: Tu cueilleras toi-même au

*sf* *sf* *sf* *pp*

7 8 9

clair de lune l'herbe magique qui donne la jeunesse éternelle!...

*pp*

10 11 12



*La vieille femme de la vision a accepté la fleur du nain  
et s'est soudainement transformée en jeune femme.*

PLANGO: «As-tu confiance

**Tempo maestoso (un peu retenu)**

en nous maintenant?  
(la vision s'évanouit)

LA PRINCESSE: Oui: j'irai!

Mais comment m'échapper du Palais où je suis gardée à vue?

PLANGO (lui passant un anneau au doigt) Cette bague te rendra invisible et tu pour-

-ras sortir sans être remarquée. LA PRINCESSE: Oh merci!... PLANGO: A

8a bassa

ce soir à minuit ?

LA PRINCESSE:

J'y serai!

*sf*  
*ff*  
8va bassa

PLANGO: Tu le jures? LA PRINCESSE: Je le jure! (Elle donne sa main à baiser

*p*  
*ff*  
8va bassa

à PLANGO et fait signe aux esclaves de laisser-là les cofrets d'or et de bijoux.)

LA PRINCESSE

donne

l'ordre

du

**Tempo di marcia - mod<sup>to</sup>**

*ff*

départ

*p*  
*f*

elle

remonte

*p*  
*f*



*lentement l'escalier et s'en va,*

*appuyée sur*

*l'épaule de*

*MENDOSIANE*

*son escorte la suit*

First system of musical notation. The treble clef staff contains a series of chords, with a *ppp* dynamic marking. The bass clef staff features a continuous eighth-note accompaniment. A slur spans across both staves.

Second system of musical notation. The treble clef staff continues the chordal texture, with a *mf* dynamic marking. The bass clef staff continues the eighth-note accompaniment. A slur spans across both staves.

Third system of musical notation. The treble clef staff continues the chordal texture. The bass clef staff continues the eighth-note accompaniment. A slur spans across both staves.

*Les sorcières saluent respectueusement.*

Fourth system of musical notation. The treble clef staff features a melodic line with a *p* dynamic marking and the instruction *Cor bien en dehors*. The bass clef staff continues the eighth-note accompaniment. A slur spans across both staves. A measure rest of 8 measures is indicated above the treble staff.

Fifth system of musical notation. The treble clef staff continues the melodic line with a *sf* dynamic marking. The bass clef staff continues the eighth-note accompaniment. A slur spans across both staves.



*Le cortège s'éloigne*

8

8

*Les musiques*

*pp*

*s'éteignent de plus en plus*

*Dès les derniers gardes disparus*

*dim.*

*ppp*

*Les sorcières éclatent d'un rire frénétique et se prennent par la main dansant une ronde folle au-*

**All<sup>o</sup> agitato**

The first system of music consists of a piano part (left) and a violin part (right). The piano part begins with a fortissimo (*ff*) dynamic, featuring a series of chords with accents. It then transitions to a section with a trill (*tr*) and a forte (*f*) dynamic. The violin part starts with a trill (*tr*) and a forte (*f*) dynamic, followed by a series of eighth notes. A measure rest of 8 measures is indicated above the violin staff.

*tour de PLANGO triomphante. YOUNAFRE et NAFROUDE se précipitent sur les coffrets. YOUNAFRE*

The second system continues the musical piece. The piano part features a series of chords and eighth notes. The violin part has a melodic line with eighth notes and a crescendo. A measure rest of 8 measures is indicated above the violin staff.

*y puise à pleines mains et emplit ses poches d'or et de pierreries tandis que NAFROUDE se pare*

The third system continues the musical piece. The piano part features a series of chords and eighth notes. The violin part has a melodic line with eighth notes and a crescendo. A measure rest of 8 measures is indicated above the violin staff.

*d'un collier et d'un diadème et minauda devant un miroir. CROACHIS, lui, a jeté une longue robe*

The fourth system continues the musical piece. The piano part features a series of chords and eighth notes. The violin part has a melodic line with eighth notes and a crescendo. A measure rest of 8 measures is indicated above the violin staff.



*orientale sur ses ailes et se dandine avec ostentation.*

8

*tr*

*ff*

*Les trois sorcières s'unissent une dernière fois pour jeter*

**Maestoso**

8 *tr*

*sf*

*fff*

*sf*

*Panathème sur ILYS.*

**Vivace**

RIDEAU

(Nuit en scène.)

8

*sf*

*ff sf sf sf sf*

8

*sf*

# 2<sup>e</sup> Tableau

Une salle dans le palais d'ILLYS. Une colonnade d'onyx aux chapiteaux reliés par des guirlandes de lotus et de violettes, s'ouvre sur un paysage de montagnes et d'eaux. Des velums sont tendus par places entre les colonnes, un escalier descend vers la campagne un peu vers la gauche.

Andante

The musical score is written for piano and consists of four systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Andante".

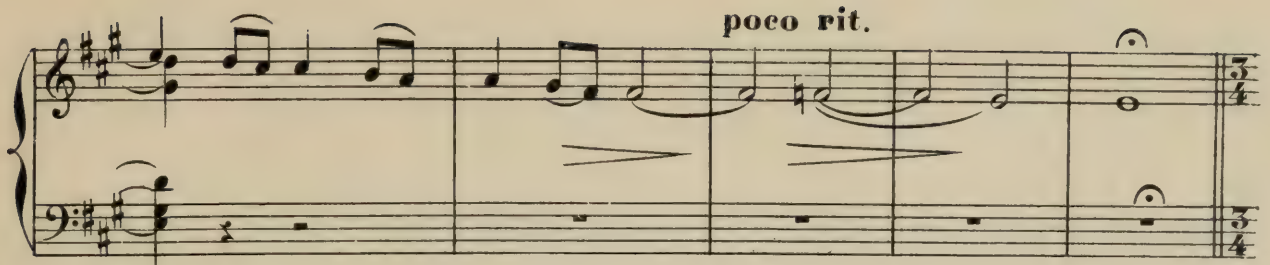
**System 1:** The right hand begins with a series of eighth notes, starting with a *ff* dynamic. The left hand plays a series of chords, starting with a *f* dynamic. A *sf* dynamic is marked above the left hand. A *Ped.* instruction is at the bottom.

**System 2:** The right hand continues with eighth notes, marked with a *mf* dynamic. The left hand plays chords, also marked with a *mf* dynamic. A *Ped.* instruction is at the bottom.

**System 3:** The right hand plays a series of notes, marked with a *p doux* dynamic. The left hand plays chords, also marked with a *p doux* dynamic. A *2 Ped.* instruction is at the bottom.

**System 4:** The right hand plays a series of notes, marked with a *mf* dynamic. The left hand plays chords, also marked with a *mf* dynamic.





# DANSE D'ESCLAVES ET DE FEMMES D'ILLYS

*Sur un lit de repos parmi des coussins, ILLYS est étendue nonchalante dans une claire robe de gaze*

## Mouvt de Valse modéré

*avec indolence*

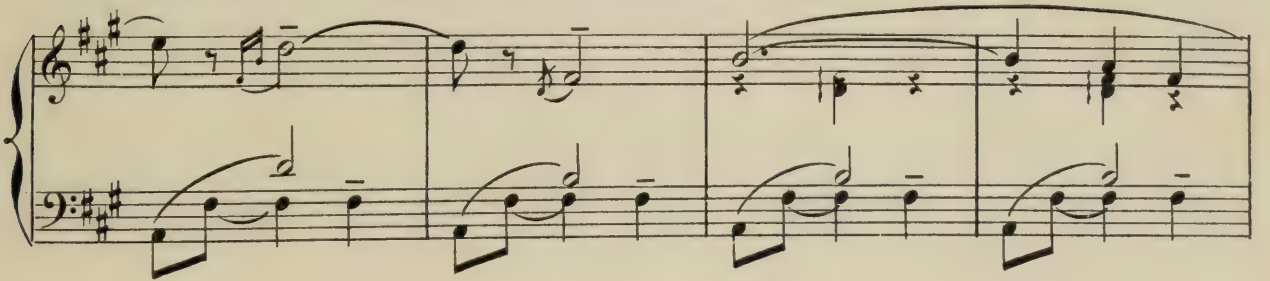
DANSE



*argentée orfèvrée de pierres de lune et d'opales, MENDOSIANE est debout auprès d'elle attentive....*



*Une esclave agenouillée devant ILLYS lui tient un miroir.*



*ILLYS s'y contemple et rajuste du doigt sa chevelure ou MENDOSIANE met en valeur un filet de perles,*



2 Ped.

★

deux histrions et des suivantes sont groupés autour d'ILLYS; des joueuses de harpe et de flûte

Ped. ★ 2 Ped. ★

sont éparées sur la terrasse

2 Ped. ★ 2 Ped.

★ 2 Ped. Ped.

Un peu animé  
ppp mf sf

sf sf





First system of musical notation. The treble clef staff contains a series of chords and single notes, some with accents. The bass clef staff features a series of eighth-note chords, starting with a forte (*f*) dynamic and a crescendo hairpin. The key signature has two sharps (F# and C#).



Second system of musical notation. The treble clef staff continues with chords and notes. The bass clef staff continues with eighth-note chords, marked with a forte (*f*) dynamic and a crescendo hairpin. The key signature remains two sharps.



Third system of musical notation. The treble clef staff features a series of chords and notes. The bass clef staff continues with eighth-note chords, marked with a forte (*f*) dynamic and a crescendo hairpin. The key signature remains two sharps.



Fourth system of musical notation. The treble clef staff begins with a *poco rit.* marking and a piano (*p*) dynamic, followed by a *a tempo* marking and a pianissimo (*pp*) dynamic. The bass clef staff continues with eighth-note chords. A "2 Ped." marking is present below the bass staff. A star symbol (★) is located at the end of the system.



Fifth system of musical notation. The treble clef staff features a series of chords and notes. The bass clef staff continues with eighth-note chords. The key signature remains two sharps.

First system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a half note chord (F#3, A#3, C#4) with a fermata. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a half note chord (F#3, A#3, C#4) with a fermata. The system ends with a repeat sign.

Third system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a half note chord (F#3, A#3, C#4) with a fermata. The system ends with a repeat sign. A star is at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a half note chord (F#3, A#3, C#4) with a fermata. The system ends with a repeat sign. A star is at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff has a whole note chord (F#4, A#4, C#5) with a fermata. Bass staff has a half note chord (F#3, A#3, C#4) with a fermata. The system ends with a repeat sign. A star is at the end of the system.





First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *mf* is present in the first measure. A star symbol is located at the end of the system.



Second system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *pp* is present in the first measure. The instruction "2 Ped." is written below the first measure.



Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *mf* is present in the first measure.



Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *pp* is present in the third measure.



Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass clef staff contains a continuous eighth-note accompaniment. The dynamic marking *pp* is present in the third measure. The instruction "rall." is written above the second measure. The instruction "pizz" is written below the first measure of the final measure.

ILLYS paraît anxieuse, elle chuchotte à voix basse avec MENDOSIANE, elle a renvoyé l'esclave

**Maestoso**

First system of music. The piano part (treble and bass staves) is marked *mf* and features a melody in the treble with a descending line and sustained chords in the bass. The timpani part (bottom staff) consists of four measures of sustained chords. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4.

au miroir. ASTROLOBAS se présente. ILLYS le congédie sans vouloir l'entendre, puis elle se lève et

Second system of music. The piano part is marked *p* and continues the melody from the first system. The timpani part continues with sustained chords. The key signature and time signature remain the same.

congédie les danseuses

Third system of music. The piano part is marked *pp* and features a more active melody. The timpani part continues with sustained chords. The key signature and time signature remain the same.

(Le jour baisse)

ILLYS et

Fourth system of music. The piano part continues the melody, with some notes marked *p*. The timpani part continues with sustained chords. The key signature and time signature remain the same.



MENDOSIANE s'approchent de la colonnade pour respirer l'air pur du soir, soudain une claire sonnerie de trompette retentit

*mf* Tromp.

# RONDE DES GARDES -

## Mouvt de Marche modéré

Ce sont les gardes du palais qui font leur ronde nocturne...

*ppp* léger et mystérieusement

*sf*

*pp*

Ils se rapprochent ....

*sf*

*p*

Ils s'éloignent .

*sf*

Ils disparaissent

pp *sf*

perdendosi

La nuit est venue

All<sup>o</sup> agitato

ppp

LA PRINCESSE: Vite MENDOSIANE, mon manteau, c'est l'heure où je dois aller retrouver

mf

ces sorcières.

MENDOSIANE: N y allez pas madame. LA PRINCESSE: Si j'ai promis,

f *ff*

j'ai juré, je tiendrai mon serment, qu'ai-je à craindre, tout me sourit

poco rit. *molto rit.* 8 *p*



LA PRINCESSE: Vois cette belle nuit complice elle me protège de son ombre

**Assez lent**

*doux et contemplatif*

*Von solo*

*pp*

2 Ped. ★ 2 Ped.

et pour éclairer ma marche, vois s'allumer une à une les étoiles.

*mf*

2 Ped.

*mf*

2 Ped.

*pp*

*poco rit.*

2 Ped. ★ 2 Ped.

Vois comme la campagne brille dans la nuit.

**a tempo**

*pp*

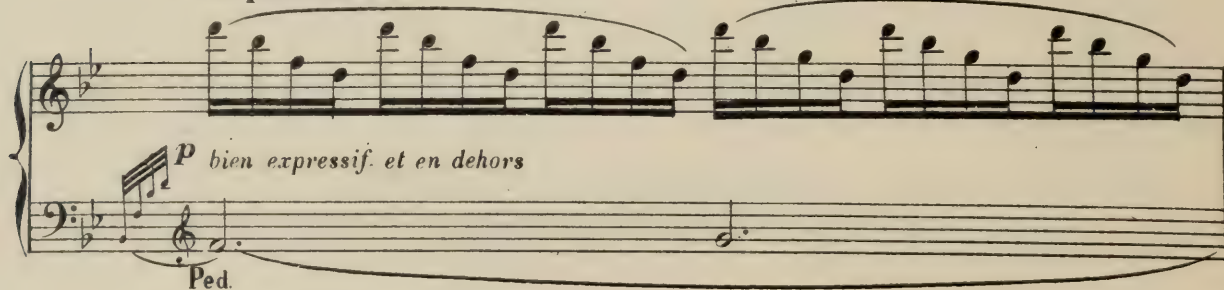
2 Ped. ★ 2 Ped.

c'est l'heure du charme.

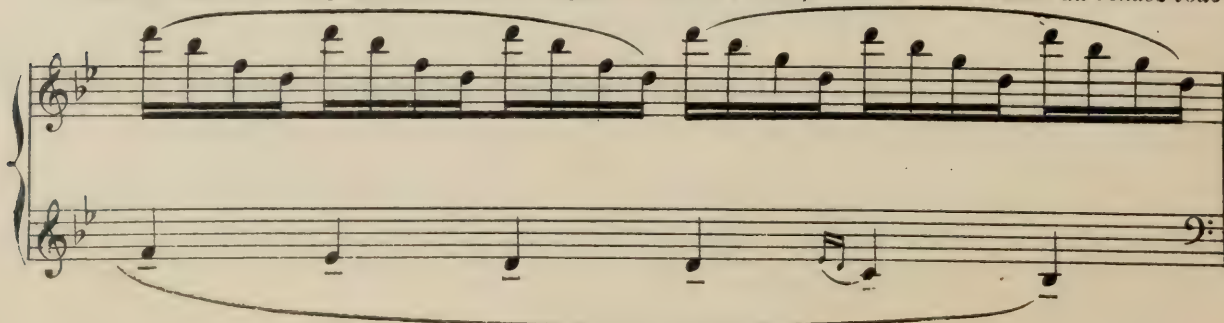
Vite mon manteau.

*MENDOSIANE enveloppe ILLYS d'un grand manteau mauve**ILLYS s'encapuchonne*

*Une forme noire vient de surgir à droite une forme voilée et de silhouette sinistre dans laquelle on reconnaît vaguement PLANGO*

**Un peu animé**

*PLANGO attentive et guettante, et dont les gestes lents et rares poussent ILLYS à aller au rendez-vous*





MENDOSIANE: Non n'y allez pas, réfléchissez. ILLYS: Mais c'est tout réfléchi tu veux

Ped. ★ Ped. ★

donc que je consente à vieillir quand je puis rester jeune.

Ped. ★

Oh! la Jeunesse Eternelle!.. Me vois-tu laide, quelle horreur!..

*mf*  
Ped. ★

décharnée, pareille aux autres... quand les sorcières m'ont

promis l'impérissable beauté... La beauté qui vous fait

Ped. ★ Ped. ★

pareille aux dieux qui courbe tout l'univers à vos

pieds et qui donne la gloire...

Ped.

★

Non, je ne crains rien...

je tiendrai parole...

et j'irai au rendez-vous promis

Ped.



*pp*

*Adieu!...*

*Elle se dirige vers la sortie du fond*

*Ped.* ★ *Ped.* ★

*La claire et lointaine sonnerie de trompettes retentit de nouveau*

*mf* *trompettes*

*ILLYS s'arrête brusquement et le doigt sur sa bouche fait signe à MENDOSIANE d'attendre  
vile solo bien expressif et très en dehors*

*p* *f*

*ppp* *sf*

*Les gardes repassent...*

First system of music. The vocal line (top staff) features a melodic phrase with a crescendo leading to a fortissimo (*f*) dynamic. The piano accompaniment (bottom staves) includes a piano (*pp*) section with arpeggiated chords and a bass line with eighth-note patterns.

*Ils s'éloignent...*

Second system of music. The vocal line continues with a melodic phrase. The piano accompaniment features a fortissimo (*sf*) section with accented chords and a piano (*p*) section with arpeggiated chords.

Third system of music. The vocal line continues with a melodic phrase. The piano accompaniment features a fortissimo (*sf*) section with accented chords and a piano (*pp*) section with arpeggiated chords.

*Ils disparaissent...*

Fourth system of music. The vocal line continues with a melodic phrase. The piano accompaniment features a fortissimo (*sf*) section with accented chords and a piano (*pp*) section with arpeggiated chords.



Enfin!

ILLYS: Les sorcières  
maestoso quasi and<sup>te</sup>

*perdendosi*  
*pp*  
*f*

tiennent parole je ne puis plus attendre, donne - moi l'anneau

*croisez*  
*sf*  
*mf*  
*f*

magique

Più vivo

MENDOSIANE le sort du coffret

*sf*  
*p*

ILLYS le met à son doigt...

*sf*  
*p*

ILLYS devient lumineuse sous le geste de PLANGO

ILLYS (Invisible) Je suis invisible!

*sf*  
*ff*  
*subito*

MENDOSIANE qui ne la voit plus la cherche à tâtons. ILLYS retire son anneau la lumière cesse.

pp

ILLYS remet son anneau et redevient lumineuse, elle le retire à nouveau la lumière cesse

ff subito pp

3

Tu vois les  
Animato poco a poco

mf

sorcières ne m'ont pas trompée

A moi la Jeunesse Eternelle

Mod<sup>to</sup> f sonore



MENDOSIANE veut la retenir et la tient un moment serrée contre elle Non, demeure, je

dois aller seule, à demain.

ILLYS a remis son anneau toute lu-

mineuse elle se dirige vers l'escalier

MENDOSIANE est tombée à genoux

les bras tendus vers ILLYS. PLANGO comme rampante s'avance et de son doigt pointé pousse comme

en avant la sortie d'ILLYS. MENDOSIANE à genoux supplie en vain une dernière fois la princesse

Tout a coup CROACHIS et NAFROUDE apparaissent dans une lueur violette de chaque côté de l'escalier

All<sup>o</sup> mod<sup>to</sup>

8

*sf sf sf sf ff*

MENDOSIANE épouvantée s'évanouit

CROACHIS bat de l'aile et NAFROUDE prend

8

*bien marqué sf sf sf sf ff*

ILLVS par la main

8

*sf sf sf sf*

ILLVS enmenée par ces deux monstres s'en va lumineuse dans la nuit

Maestoso

8

*fff tutta forza*  
Ped.



**Même mouvt**

*ff*  
Ped.

*PLANGO qui a suivi ricanante de joie le départ d'ILLYS s'avance jusqu'au milieu de la scène et*

*f*

*trionphante éclate d'un rire strident. Je tiens ma vengeance... ILLYS est bien perdue.*

*Elle disparaît en rampant.*

*mf*

MENDOSIANE gît toujours évanouie à quelques pas de l'escalier

*p*

Cor solo  
*très expressif et en dehors*

RIDEAU

*Obscurité sur scène*

*pp* *sf* *ff*

8<sup>a</sup> bassa

*p* *sf* *sf*

8<sup>a</sup> bassa

*pp* *ppp*

8



## 3° Tableau

## PRÉLUDE

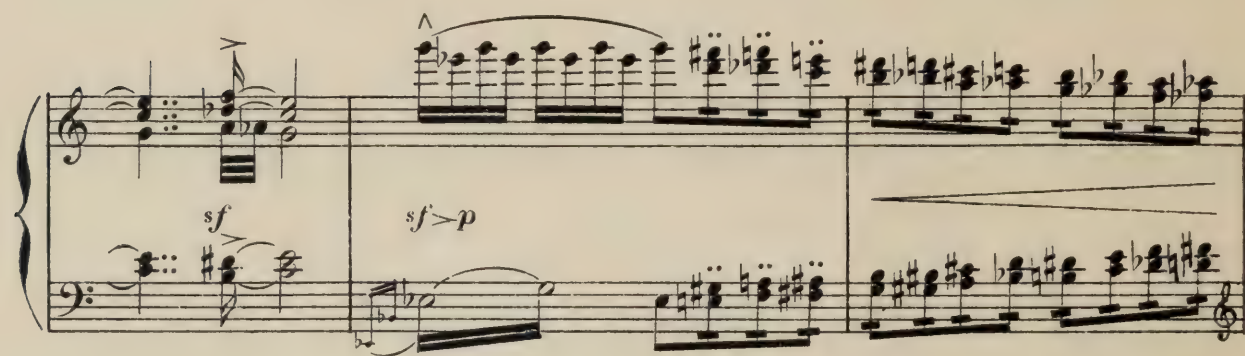
Assez lent et sombre

PIANO

The musical score is written for piano and consists of four systems of music. The first system is marked "PIANO" and "ppp". The second system has dynamics "p", "f", and "mf". The third system has dynamics "f", "ff", and "fff". The fourth system continues the "fff" dynamic. The score includes various musical notations such as treble and bass staves, clefs, time signatures, notes, rests, and dynamic markings.



First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many accidentals and a dynamic marking of *sf > p*. The lower staff (bass clef) contains a complex melodic line with many accidentals and a dynamic marking of *sf*. A third staff at the bottom, labeled (Cloche), contains a single note with an accent (^).



Second system of musical notation. The upper staff (treble clef) contains a complex melodic line with many accidentals and a dynamic marking of *sf > p*. The lower staff (bass clef) contains a complex melodic line with many accidentals and a dynamic marking of *sf*. A third staff at the bottom, labeled (Cloche), contains a single note with an accent (^).



Third system of musical notation. The upper staff (treble clef) contains a complex melodic line with many accidentals and a dynamic marking of *sf*. The lower staff (bass clef) contains a complex melodic line with many accidentals and a dynamic marking of *sf > p*. A third staff at the bottom, labeled (Cloche), contains a single note with an accent (^).



Fourth system of musical notation. The upper staff (treble clef) contains a complex melodic line with many accidentals and a dynamic marking of *f*. The lower staff (bass clef) contains a complex melodic line with many accidentals and a dynamic marking of *f*. A third staff at the bottom, labeled (Cloche), contains a single note with an accent (^).



*Un désert de pierres: Des roches fantastiques de silhouettes grimaçantes se dressent sur la droite. - On est vers le sommet d'une montagne dont le versant descend sur le fond du théâtre, une chaîne de montagnes occupe l'horizon. Ce sont des cimes escarpées et neigeuses qui luisent étrangement sous une lune énorme, couleur de cuivre, et très haut dans le ciel.*

## RIDEAU

 $d = d$

LA COURSE AU SABBAT  
ENTRÉE DES SORCIÈRES

*Parmi le chaos d'un désert de pierres, les sorcières apparaissent,*

**All<sup>to</sup> misterioso**

*pp sf pp sf pp*

*mystérieuses, dans un ciel de nuit. Des oiseaux de proie, aux yeux de rubis, sont perchés*

*sf pp sf*

*sur les rochers.*

*f p*

*sf p sf p*

*sf p sf sf f*



*Les oiseaux de nuit battent des ailes,*

*les fantômes rejettent leurs linceuls et laissent voir de jeunes sorcières*

*couronnées, les unes de verveine, les autres de pavots...*

*mf* *ff*

DANSE *C'est une sarabande folle autour de la Fleur du Mal.*

*f* *sf*

*sf* *sf*

*sf* *ff* *sff*

*sff* *sff*



## Più vivo

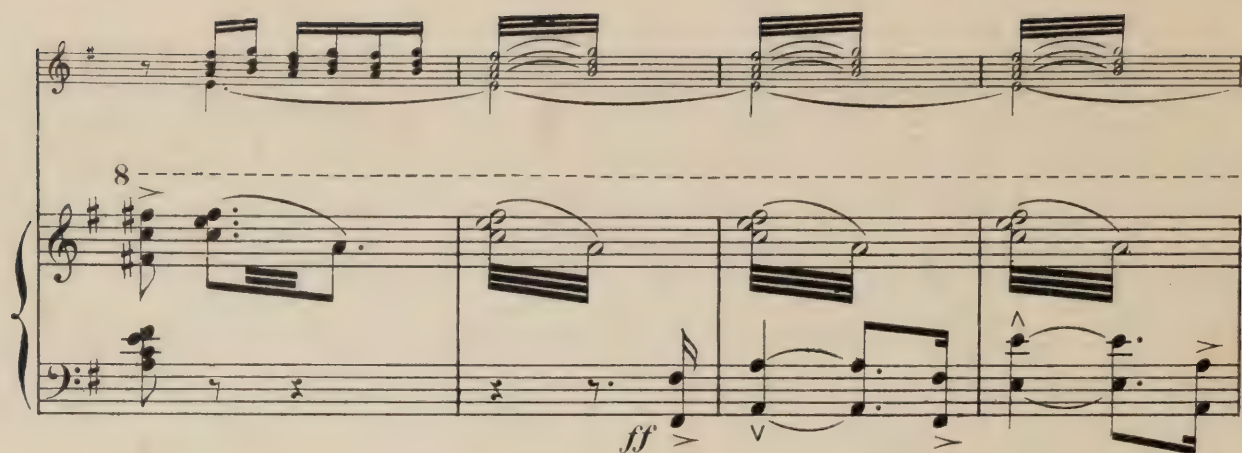
First system of musical notation. The right hand features a complex melodic line with triplets and accents. The left hand provides a harmonic accompaniment. Dynamic markings include *sf* and *ff*.

Second system of musical notation. The right hand continues with triplets and accents. The left hand accompaniment remains consistent. A *sf* marking is present in the right hand.

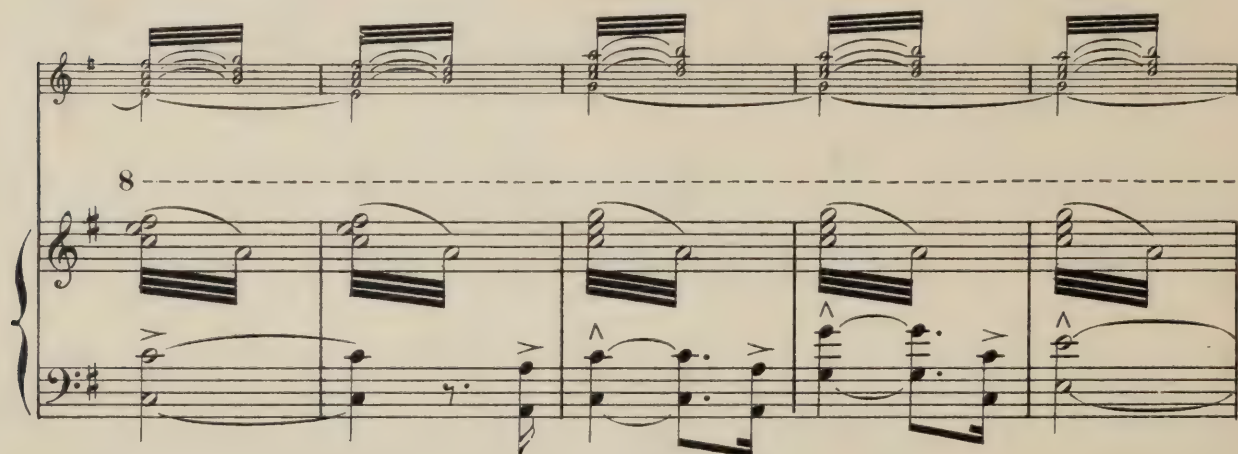
Third system of musical notation. The right hand features a melodic line with triplets and accents. The left hand accompaniment is shown. A *sf* marking is present in the right hand.

Fourth system of musical notation. The right hand features a melodic line with triplets and accents. The left hand accompaniment is shown. A *sf* marking is present in the right hand.

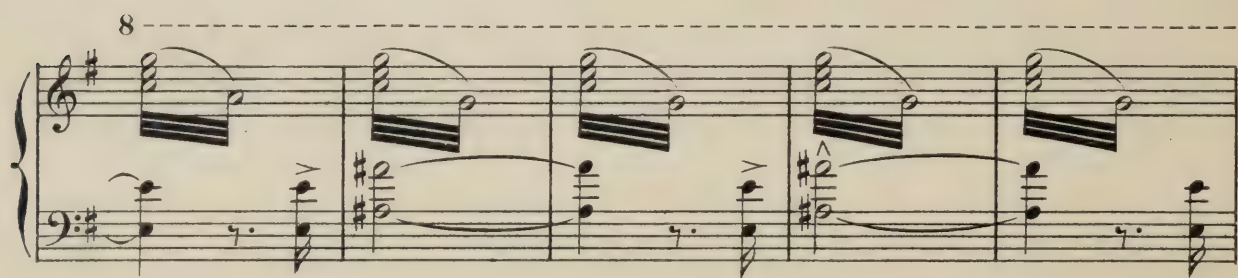
Fifth system of musical notation. The right hand features a melodic line with triplets and accents. The left hand accompaniment is shown. Dynamic markings include *sf* and *ff*.



First system of musical notation. The top staff features a series of chords and arpeggiated figures. The bottom staff contains a melodic line with a forte (*ff*) dynamic marking and a crescendo hairpin.

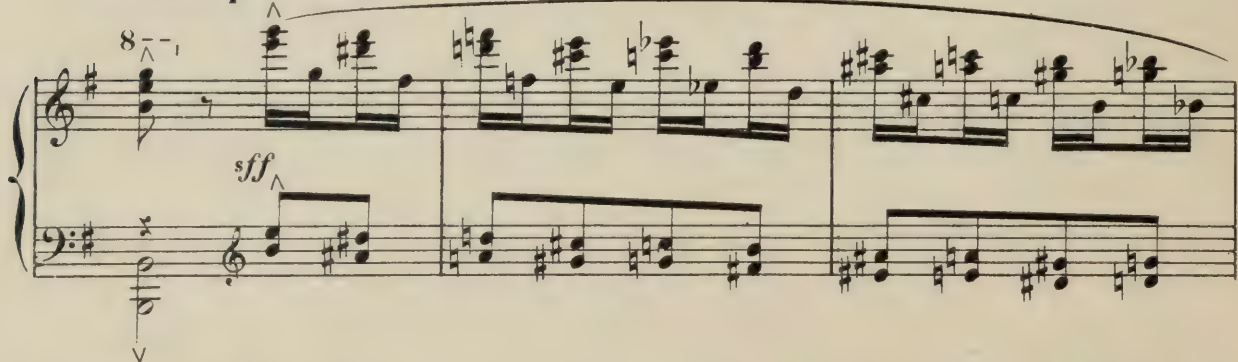


Second system of musical notation. The top staff continues the arpeggiated texture. The bottom staff features a more active melodic line with various articulations and a crescendo hairpin.



Third system of musical notation. The top staff maintains the arpeggiated pattern. The bottom staff shows a melodic line with a crescendo hairpin.

*ancora più vivo*



Fourth system of musical notation, marked *ancora più vivo*. The top staff features a complex, rapid melodic line with a forte (*ff*) dynamic marking. The bottom staff provides a harmonic accompaniment.



Fifth system of musical notation. The top staff continues the rapid melodic line. The bottom staff features a melodic line with a crescendo hairpin.



First system of musical notation, measures 1-4. The music is in G major (one sharp). The right hand features a melodic line with accents and slurs, while the left hand provides a harmonic accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 3.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and accents. The left hand maintains the accompaniment. A dynamic marking of *mf* is visible in measure 6.

Third system of musical notation, measures 9-12. The right hand features a series of chords and melodic fragments. The left hand has a more active role with slurs and accents. Dynamic markings of *ff* (fortissimo) and *sf* (sforzando) are used in measures 10, 11, and 12.

Fourth system of musical notation, measures 13-14. This system shows a continuation of the melodic and harmonic themes, with a dynamic marking of *ff* in measure 13.

Fifth system of musical notation, measures 15-18. The right hand has a melodic line with slurs and accents. The left hand features a series of chords and a melodic line. Dynamic markings of *sf* and *ff* are present in measures 15, 16, and 17.

Sixth system of musical notation, measures 19-24. The right hand features a melodic line with slurs and accents. The left hand has a series of chords and a melodic line. Dynamic markings of *sf* and *ff* are present in measures 19, 20, and 21. The system concludes with a final cadence in 3/4 time.

## BALLET DES SORCIÈRES

Andante

A

*doux et expressif*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a forte (f) dynamic. A crescendo leads to a sforzando (sf) dynamic, followed by a piano (p) dynamic, and then another sforzando (sf) and piano (p) dynamic. The phrase "doux et expressif" is written above the staff. Pedal marks (Ped.) and star symbols (★) are placed below the staff.

Second system of the musical score. It continues the grand staff. Dynamics include sf and p. Pedal marks (Ped.) and star symbols (★) are placed below the staff.

Third system of the musical score. It includes a triplet marked with a '3'. Dynamics include mf and subito pp. Pedal marks (Ped.) and star symbols (★) are placed below the staff, with the instruction "simili" at the end.

Fourth system of the musical score. Dynamics include f, p, and pp. Pedal marks (Ped.) and star symbols (★) are placed below the staff.

Fifth system of the musical score. It features a forte (f) dynamic and sforzando (sf) dynamics. Pedal marks (Ped.) and star symbols (★) are placed below the staff.



First system of musical notation. The upper staff features a complex, rapid passage of chords and arpeggios, marked with a dashed line and the number 8. The lower staff contains a more melodic line with some chords. A *ten.* (tension) marking is present in the lower staff.

Second system of musical notation. The upper staff continues the complex passage, marked with a dashed line and the number 8. The lower staff features a melodic line with dynamic markings *pp* (pianissimo) and *sf* (sforzando). A crescendo hairpin is visible between the *sf* markings.

Third system of musical notation. The upper staff continues the complex passage, marked with a dashed line and the number 8. The lower staff features a melodic line with dynamic markings *p* (piano) and a crescendo hairpin.

Fourth system of musical notation. The upper staff continues the complex passage, marked with a dashed line and the number 8. The lower staff features a melodic line with dynamic markings *f* (forte) and *sf* (sforzando). A crescendo hairpin is visible between the *sf* markings.

Fifth system of musical notation. The upper staff continues the complex passage, marked with a dashed line and the number 8. The lower staff features a melodic line with a crescendo hairpin.

8

pp *sf*

This system contains two staves. The upper staff features a complex texture of chords and arpeggios, with dynamic markings *pp* and *sf*. The lower staff has a more melodic line with some chords. A dashed line with the number 8 is above the first measure.

8

This system continues the musical piece with two staves. The upper staff has a dense chordal texture, while the lower staff has a more sparse, melodic line. A dashed line with the number 8 is above the first measure.

8

*mf* *sf* *f*

This system features two staves. The upper staff has a complex texture of chords and arpeggios, with dynamic markings *mf*, *sf*, and *f*. The lower staff has a more melodic line with some chords. A dashed line with the number 8 is above the first measure.

8

*mf* *sf* *mf* *f*

This system continues the musical piece with two staves. The upper staff has a dense chordal texture, while the lower staff has a more sparse, melodic line. A dashed line with the number 8 is above the first measure.

8

*sf* *f* rit.

This system features two staves. The upper staff has a complex texture of chords and arpeggios, with dynamic markings *sf* and *f*. The lower staff has a more melodic line with some chords. A dashed line with the number 8 is above the first measure. The system ends with a *rit.* marking.



I<sup>o</sup> tempo

*ff* *sf*

Ped. ★ Ped. ★

*sf* *subito pp*

2 Ped. ★ 2 Ped. ★

*ff*

*pp subito ppp* *ff sec*

## PAS DE DEUX

## Assez vif

Sheet music for a piano piece titled "PAS DE DEUX" (Assez vif). The music is written for a grand piano (B) and consists of five systems of staves.

The first system shows the beginning of the piece, marked *f* (forte). The tempo is indicated as *Assez vif*. The key signature is one sharp (F#).

The second system includes the marking *légèr* (light) above the treble staff. Dynamics include *p* (piano), *f* (forte), *sf* (sforzando), and *f* (forte).

The third system includes the marking *Ped.* (Pedal) and a star symbol (★) below the bass staff.

The fourth system includes the marking *sf* (sforzando) and a star symbol (★) below the bass staff.

The fifth system includes the marking *mf* (mezzo-forte) and a star symbol (★) below the bass staff.

The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).





First system of musical notation. The treble staff features a melodic line with slurs and accents, marked *mf*. The bass staff contains a supporting line with slurs and rests.



Second system of musical notation. The treble staff continues the melodic line, marked *sf*. The bass staff features a series of chords with slurs and accents. A *Ped.* (pedal) instruction is present in the bass staff, followed by a star symbol.



Third system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff contains a supporting line with slurs and rests.



Fourth system of musical notation. The treble staff continues the melodic line with slurs and accents. The bass staff features a series of chords with slurs and accents.



Fifth system of musical notation. The treble staff continues the melodic line with slurs and accents, marked *sf*. The bass staff features a series of chords with slurs and accents, also marked *sf*. The system concludes with a double bar line and a final chord.

First system of piano music. The right hand features a series of chords and a melodic line with accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *f*, *sf*, *sf*, and *f*.

Second system of piano music. The right hand continues with chords and a melodic line. The left hand has a steady eighth-note accompaniment. Dynamics include *p*, *f*, and *p*. A pedal point is marked with "Ped." and a star symbol.

Third system of piano music. The right hand features a series of chords and a melodic line with accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *p*, *f*, *sf*, *sf*, and *sf*.

Fourth system of piano music. The right hand features a series of chords and a melodic line with accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf*, *f*, *p*, and *mf*. The word "animez" is written above the right hand. A pedal point is marked with "Ped." and a star symbol.

Fifth system of piano music. The right hand features a series of chords and a melodic line with accents. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mf*.



First system of musical notation, measures 1-3. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth notes and a descending half-note scale in measure 3. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 3.

Second system of musical notation, measures 4-6. The right hand continues with a melodic line, ending with a half-note chord in measure 6. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 6. The system concludes with a double bar line and a 3/4 time signature.

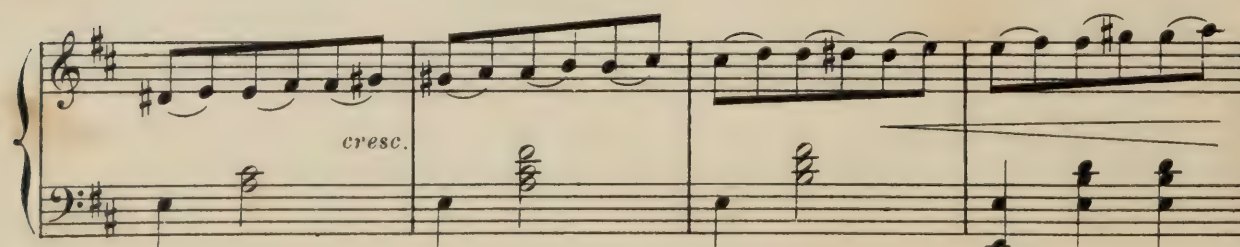
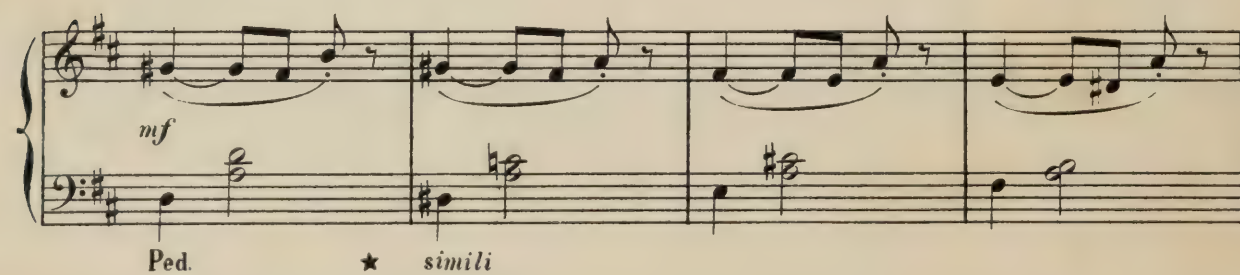
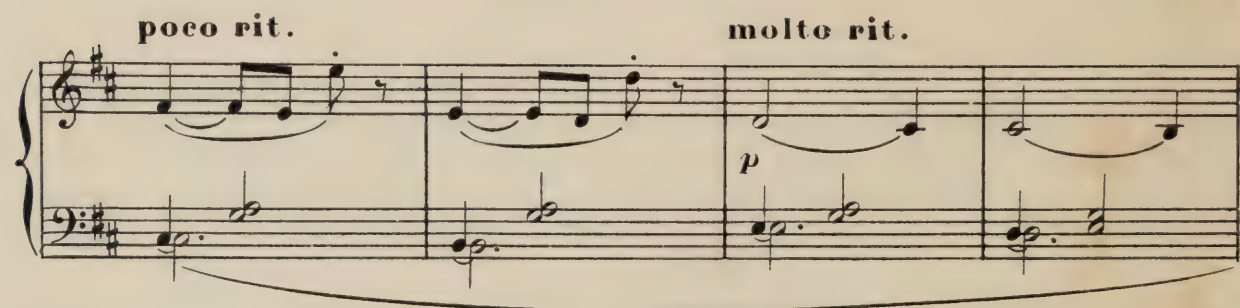
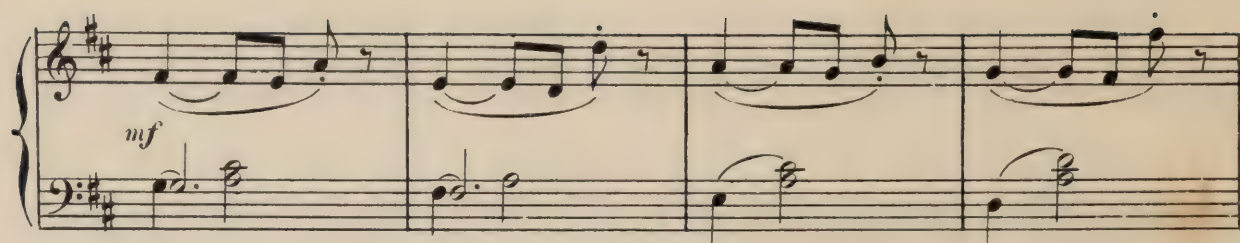
# VARIATION-VALSE

All<sup>o</sup> non troppo

Third system of musical notation, measures 7-9. The right hand begins with a half-note chord, followed by a melodic line. The left hand features a series of chords, with a dynamic marking of *ff* (fortissimo) in measure 7. A large slur covers measures 8 and 9.

Fourth system of musical notation, measures 10-12. The right hand features a melodic line with a dynamic marking of *f* (forte) in measure 10. The left hand plays a steady eighth-note accompaniment.

Fifth system of musical notation, measures 13-15. The right hand continues with a melodic line. The left hand plays a steady eighth-note accompaniment. A large slur covers measures 14 and 15.





rit. Più lento

First system of the musical score. The treble clef staff begins with a forte (*f*) dynamic and a series of eighth notes. The bass clef staff has a forte (*f*) dynamic and a series of eighth notes. The system concludes with a piano (*pp*) dynamic and the instruction *très doux et caressant*.

Second system of the musical score. The treble clef staff features a series of eighth notes. The bass clef staff has a piano (*pp*) dynamic and a series of eighth notes.

a tempo

Third system of the musical score. The treble clef staff begins with a fortissimo (*ff*) dynamic and a series of eighth notes. The bass clef staff has a fortissimo (*ff*) dynamic and a series of eighth notes. The system concludes with a fortissimo (*ff*) dynamic and a series of eighth notes. A pedal point (*Ped.*) is indicated in the bass clef staff.

più lento

Fourth system of the musical score. The treble clef staff begins with a piano (*pp*) dynamic and a series of eighth notes. The bass clef staff has a piano (*pp*) dynamic and a series of eighth notes. The system concludes with a piano (*pp*) dynamic and a series of eighth notes.

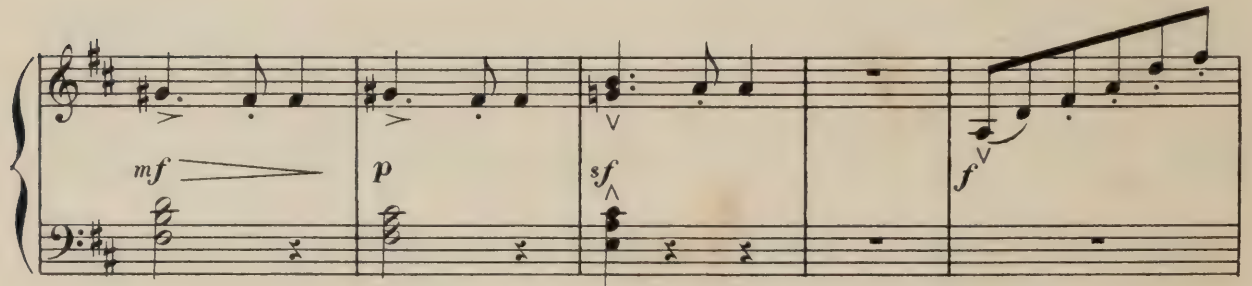
Fifth system of the musical score. The treble clef staff features a series of eighth notes. The bass clef staff has a piano (*pp*) dynamic and a series of eighth notes.

a tempo

Sixth system of the musical score. The treble clef staff begins with a fortissimo (*ff*) dynamic and a series of eighth notes. The bass clef staff has a fortissimo (*ff*) dynamic and a series of eighth notes. The system concludes with a fortissimo (*f*) dynamic and a series of eighth notes.




First system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano. The first measure is marked *ff* (fortissimo) and the second measure is marked *f* (forte). The notation includes complex chords and melodic lines in both staves.



Second system of musical notation. The key signature is two sharps. The music is written for piano. The first measure is marked *mf* (mezzo-forte) and the second measure is marked *p* (piano). The notation includes complex chords and melodic lines in both staves.

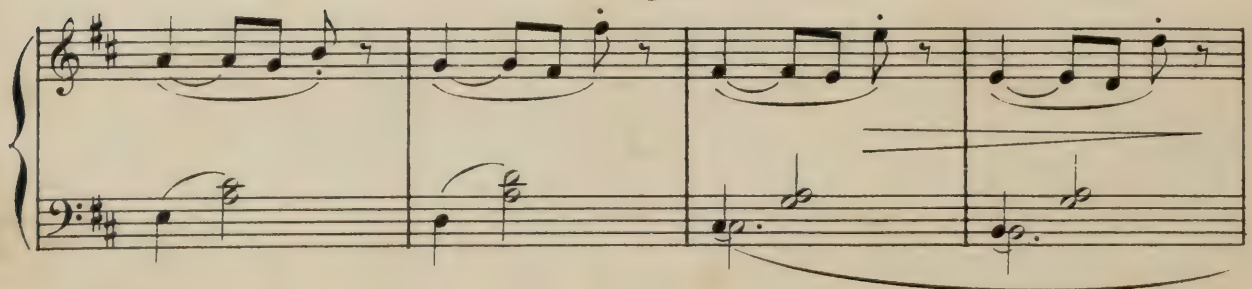


Third system of musical notation. The key signature is two sharps. The music is written for piano. The notation includes complex chords and melodic lines in both staves.



Fourth system of musical notation. The key signature is two sharps. The music is written for piano. The first measure is marked *mf* (mezzo-forte) and the second measure is marked *doux et caressant* (soft and caressing). The notation includes complex chords and melodic lines in both staves.

*poco rit.*



Fifth system of musical notation. The key signature is two sharps. The music is written for piano. The notation includes complex chords and melodic lines in both staves.



**molto rit.****a tempo**

First system of music. Treble and bass staves. Treble staff has a melodic line with a crescendo hairpin. Bass staff has a supporting line. Dynamics: *p* (piano) in the first measure, *f* (forte) in the third measure, and *sf* (sforzando) in the fifth measure. The tempo marking **a tempo** is above the staff.

**molto animato***cresc.*

Second system of music. Treble and bass staves. Treble staff has a melodic line with a crescendo hairpin. Bass staff has a supporting line. Dynamics: *mf* (mezzo-forte) in the third measure. The tempo marking **molto animato** is above the staff.

*poco**a**poco*

Third system of music. Treble and bass staves. Treble staff has a melodic line with a crescendo hairpin. Bass staff has a supporting line. Dynamics: *sf* (sforzando) in the first measure. The tempo marking **a** is above the staff.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with a crescendo hairpin. Bass staff has a supporting line. Dynamics: *sf* (sforzando) in the second measure, *sf* in the third measure, and *ff* (fortissimo) in the fourth measure.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with a crescendo hairpin. Bass staff has a supporting line. Dynamics: *sf* (sforzando) in the first measure.

**Mod<sup>to</sup> quasi and<sup>te</sup>**

First system of the musical score. The piano part (left) features a series of chords in the bass register, with dynamic markings *sf* (sforzando) and *p* (piano) and hairpins indicating a crescendo and decrescendo. The bass staff has a treble clef and a key signature of two flats. Above the piano part, there are three sets of musical symbols: a treble clef with a flat, a bass clef with a flat, and a common time signature.

*bandés, conduite par une sauterelle et un hanneton géants.*

Second system of the musical score. The piano part (left) features a series of chords in the bass register, with dynamic markings *p* (piano) and *sf* (sforzando) and hairpins indicating a crescendo and decrescendo. The bass staff has a treble clef and a key signature of two flats. Above the piano part, there are three sets of musical symbols: a treble clef with a flat, a bass clef with a flat, and a common time signature.

*Elle est frissonnante de terreur...*

Third system of the musical score. The piano part (left) features a series of chords in the bass register, with dynamic markings *sf* (sforzando) and *p* (piano) and hairpins indicating a crescendo and decrescendo. The bass staff has a treble clef and a key signature of two flats. Above the piano part, there are three sets of musical symbols: a treble clef with a flat, a bass clef with a flat, and a common time signature.

Fourth system of the musical score. The piano part (left) features a series of chords in the bass register, with dynamic markings *sf* (sforzando) and *p* (piano) and hairpins indicating a crescendo and decrescendo. The bass staff has a treble clef and a key signature of two flats. Above the piano part, there are three sets of musical symbols: a treble clef with a flat, a bass clef with a flat, and a common time signature.

Fifth system of the musical score. The piano part (left) features a series of chords in the bass register, with dynamic markings *p* (piano) and *pp* (pianissimo) and hairpins indicating a crescendo and decrescendo. The bass staff has a treble clef and a key signature of two flats. Above the piano part, there are three sets of musical symbols: a treble clef with a flat, a bass clef with a flat, and a common time signature.



*On lui ôte son bandeau, elle reste stupéfiée de ce qu'elle voit...*

**Allegro**

First system of the musical score, marked *ff* (fortissimo). It features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic foundation with eighth notes and rests. The key signature is three flats (B-flat, E-flat, A-flat).

*Rires des sorcières.*

Second system of the musical score, marked *sf* (sforzando). The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a rhythmic foundation with eighth notes and rests. The key signature is three flats (B-flat, E-flat, A-flat).

Third system of the musical score, marked *sf* (sforzando). The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a rhythmic foundation with eighth notes and rests. The key signature is three flats (B-flat, E-flat, A-flat).

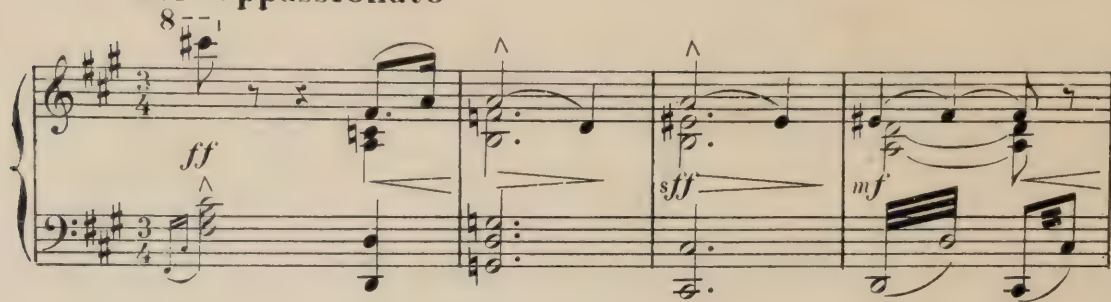
Fourth system of the musical score, marked *sf* (sforzando). The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a rhythmic foundation with eighth notes and rests. The key signature is three flats (B-flat, E-flat, A-flat).

**allargando**

Fifth system of the musical score, marked *ff* (fortissimo). The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a rhythmic foundation with eighth notes and rests. The key signature is three flats (B-flat, E-flat, A-flat). The system concludes with a double bar line and a final chord.

PLANGO est sortie de terre au milieu d'une flamme de sang. ILLYS épouvantée

**All<sup>o</sup> appassionato**



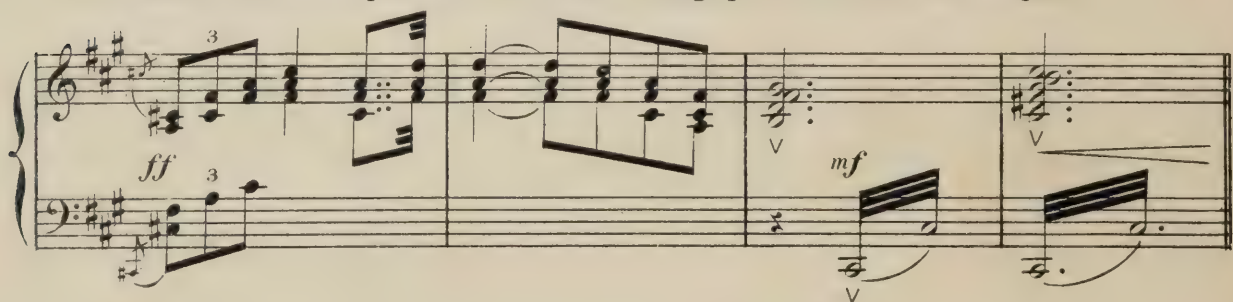
se précipite vers elle... Sauvez-moi! Sauvez-moi! L'herbe magique, où est-elle?



PLANGO: Patience! désignant la sauterelle et le hanneton Il faut que tu dances avec



les deux danseurs que voici et l'herbe magique croîtra sous tes pas.



**All<sup>o</sup> moderato**





rall.

musical score for piano, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (measures 2-3) and *p* (measure 4). The piece concludes with a double bar line.

VALE MÈLANCOLIQUE

Et la princesse ILLYS pleure, se désole et est forcée de danser avec la  
Mouv<sup>t</sup> de Valse assez modéré

musical score for piano, measures 1-5. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is for piano. The right hand part is marked *pp*. The left hand part is marked *Bon* and *Alto*. The piece concludes with a double bar line.

sauterelle et le hanneton géants.

musical score for piano, measures 1-5. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is for piano. The right hand part is marked *p*. The left hand part is marked *p*. The piece concludes with a double bar line.

musical score for piano, measures 6-10. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is for piano. The right hand part is marked *mf*. The left hand part is marked *mf*. The piece concludes with a double bar line.

musical score for piano, measures 11-15. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is for piano. The right hand part is marked *mf*. The left hand part is marked *mf*. The piece concludes with a double bar line.

*pp*

### Poco più vivo

Les sorcières ricanent et

*sf strident*

*Ped.*

accompagnent la danse.

*mf cantabile*

★ *Ped.*

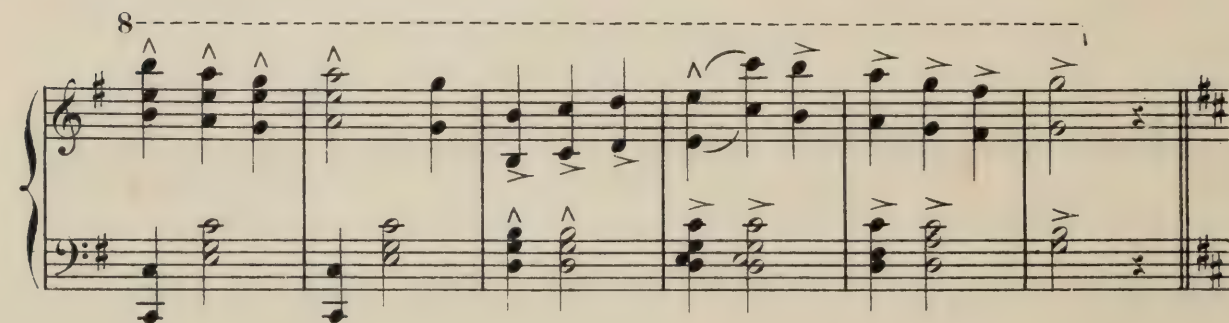
★ *Ped.*

*mf*



*PLANGO exige que la PRINCESSE danse avec elle, et elle l'entraîne dans une farandole*

*échevelée, parmi les monstres et les sorcières....*







First system of musical notation. The treble clef staff features trills (tr) on the first three measures. The bass clef staff has a forte (sf) dynamic on the first three measures, followed by a mezzo-forte (mf) dynamic on the fourth measure. The key signature is one sharp (F#).



Second system of musical notation. The treble clef staff continues with a forte (f) dynamic on the fourth measure. The bass clef staff features a forte (f) dynamic on the fourth measure. The key signature is one sharp (F#).



Third system of musical notation. The treble clef staff continues with a forte (f) dynamic. The bass clef staff features a mezzo-forte (mf) dynamic. The key signature is one sharp (F#).



Fourth system of musical notation. The treble clef staff features a mezzo-forte (mf) dynamic. The bass clef staff features a mezzo-forte (mf) dynamic. The key signature is one sharp (F#).



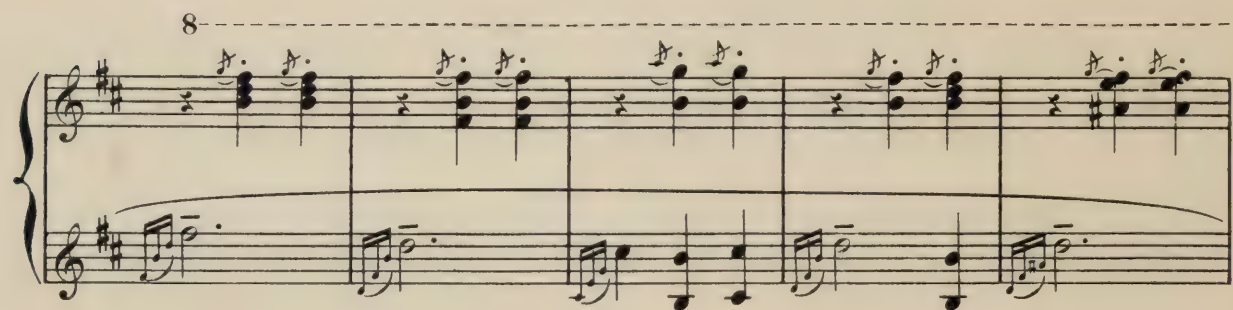
Fifth system of musical notation. The treble clef staff features a mezzo-forte (mf) dynamic. The bass clef staff features a mezzo-forte (mf) dynamic. The key signature is one sharp (F#).



First system of the musical score. The right hand plays a series of chords, each marked with a fermata. The left hand plays a continuous eighth-note accompaniment. The dynamic marking *mf* is present. Pedal markings "Ped." and "★" are at the end of the system.



Second system of the musical score. The right hand continues with chords and fermatas. The left hand has a melodic line with a crescendo leading to a *p* (piano) dynamic, followed by a *f* (forte) dynamic. The word *simili* is written below the left hand. A repeat sign is present. Pedal markings "Ped." and "★" are at the end of the system.



Third system of the musical score. The right hand continues with chords and fermatas. The left hand continues with the eighth-note accompaniment. A repeat sign is present.



Fourth system of the musical score. The right hand continues with chords and fermatas. The left hand continues with the eighth-note accompaniment. The dynamic marking *pp* (pianissimo) is present. A repeat sign is present.



Fifth system of the musical score. The right hand continues with chords and fermatas. The left hand continues with the eighth-note accompaniment. The section ends with a double bar line and a repeat sign. The dynamic marking *ff* (fortissimo) is present. The instruction **Poco più vivo** is written above the system. Pedal markings "Ped." and "★" are at the end of the system.



8

First system of music. Treble clef with a dashed line at the 8th staff position. The right hand features trills marked 'tr' and dynamic markings *sf* and *mf*. The left hand plays a steady eighth-note accompaniment.

8

Second system of music. Treble clef with a dashed line at the 8th staff position. The right hand has trills marked 'tr' and dynamic markings *sf* and *ff*. The left hand continues the eighth-note accompaniment. A 'Ped.' (pedal) marking is present below the left hand.

8

Third system of music. Treble clef with a dashed line at the 8th staff position. The right hand has trills marked 'tr' and dynamic markings *sf* and *mf*. The left hand continues the eighth-note accompaniment.

8

Fourth system of music. Treble clef with a dashed line at the 8th staff position. The right hand features a crescendo hairpin and dynamic markings *f* and *sf*. The left hand continues the eighth-note accompaniment.

8

*animato poco a poco*

Fifth system of music. Treble clef with a dashed line at the 8th staff position. The right hand features a crescendo hairpin and dynamic markings *f* and *sf*. The left hand continues the eighth-note accompaniment.

**Allegro vivo**

First system of musical notation for 'Allegro vivo'. The system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The music begins with a series of chords in the right hand and single notes in the left hand. A forte (*ff*) dynamic marking is present. A pedaling instruction 'Ped.' is written below the bass staff. The system ends with a repeat sign.

Second system of musical notation for 'Allegro vivo'. The system continues the piece with a forte (*ff*) dynamic marking. It features a series of chords in the right hand and single notes in the left hand. A pedaling instruction 'Ped.' is written below the bass staff. The system ends with a repeat sign.

Third system of musical notation for 'Allegro vivo'. The system continues the piece with a forte (*ff*) dynamic marking. It features a series of chords in the right hand and single notes in the left hand. A pedaling instruction 'Ped.' is written below the bass staff. The system ends with a repeat sign.

Fourth system of musical notation for 'Allegro vivo'. The system continues the piece with a forte (*ff*) dynamic marking. It features a series of chords in the right hand and single notes in the left hand. A pedaling instruction 'Ped.' is written below the bass staff. The system ends with a repeat sign.

Fifth system of musical notation for 'Allegro vivo'. The system continues the piece with a forte (*ff*) dynamic marking. It features a series of chords in the right hand and single notes in the left hand. A pedaling instruction 'Ped.' is written below the bass staff. The system ends with a repeat sign.

**Vivace (à 1 temps)**

First system of musical notation for 'Vivace (à 1 temps)'. The system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The music begins with a series of chords in the right hand and single notes in the left hand. A forte (*ff*) dynamic marking is present. A pedaling instruction 'Ped.' is written below the bass staff. The system ends with a repeat sign.

Second system of musical notation for 'Vivace (à 1 temps)'. The system continues the piece with a forte (*ff*) dynamic marking. It features a series of chords in the right hand and single notes in the left hand. A pedaling instruction 'Ped.' is written below the bass staff. The system ends with a repeat sign.

Third system of musical notation for 'Vivace (à 1 temps)'. The system continues the piece with a forte (*ff*) dynamic marking. It features a series of chords in the right hand and single notes in the left hand. A pedaling instruction 'Ped.' is written below the bass staff. The system ends with a repeat sign.

Enchaînez



## APPARITION DE YOUNAFRE

LA PRINCESSE: Mais l'herbe magique me sera-t'elle donnée? Oui, répond

**Moderato**

*sf* (croisez)

PLANGO ce sera même ton bouquet de mariée et ton fiancé va te t'offrir.

"Mon fiancé!

*sf*

"Oui le roi de ces montagnes dont tu es captive! Et YOUNAFRE s'avance dans une

*f* *ff*

leur rouge vêtu d'un long manteau de pourpre et couronné d'or. "Ce monstre! jamais s'écrie LA PRINCESSE.

*f* *ff* *p subito*

"Aimes-tu mieux devenir laide à jamais?

**Tromb.**

*pp*

Dans la montagne, une cloche fêlée tinte de nouveau, et les sorcières s'écartant, apparaît une file de six pèlerins; de longs becs de ci-

### Mouvt de Marche religieuse

Moderato

The first system of the musical score is in 2/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of six measures, each starting with a forte (sf) dynamic followed by a crescendo to a piano (p) dynamic. The bass line is a simple, steady accompaniment.

le chant bien soutenu et tres en dehors

gogne sortent de leurs capuchons... ils escortent CROACHIS, chapé et mitré comme un évêque - NAFROUDE, en robe rouge et surplis blanc, comme enfant de chœur,

The second system continues the musical score. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of six measures, each starting with a forte (sf) dynamic followed by a crescendo to a mezzo-forte (mf) dynamic. The bass line is a simple, steady accompaniment.

sautille en agitant une sonnette. Tous les pénitents portent un cierge allumé. Une sonnerie de cloches fêlées retentit dans les montagnes. C'est la messe de mariage

The third system continues the musical score. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of six measures, each starting with a forte (sf) dynamic followed by a crescendo to a mezzo-forte (mf) dynamic. The bass line is a simple, steady accompaniment.

de la PRINCESSE ILLYS avec le nain YOUNAFRE.

The fourth system continues the musical score. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of six measures, each starting with a forte (sf) dynamic followed by a crescendo to a mezzo-forte (mf) dynamic. The bass line is a simple, steady accompaniment.

The fifth system continues the musical score. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of six measures, each starting with a forte (sf) dynamic followed by a crescendo to a mezzo-forte (mf) dynamic. The bass line is a simple, steady accompaniment.



LA PRINCESSE ILLYS, tombée à genoux se tord les mains et se désespère — YOUNAFRE, lui

8

offre galamment un bouquet de tournesols. Le crapaud lui agite sa sonnette dans l'oreille,

8

tandis que CROACHIS, ouvrant un large bec, feuillette au dessus de sa tête un grimoire.

8

Les cigognes cliquent avec leurs becs. Les sorcières ricanent... et ILLYS s'évanouit.

**Même Mouvt**

PLANGO se penchant sur elle, lui pose sur la face un masque hideux.

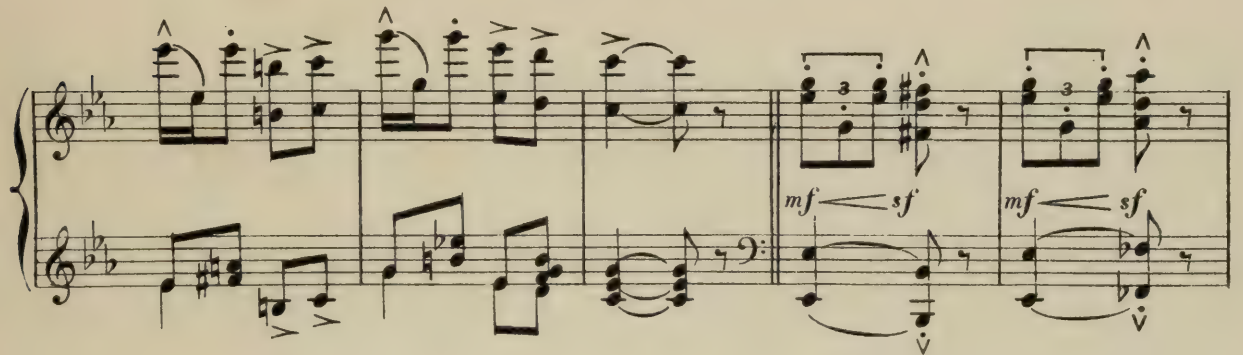
**Allegro**

## BACCHANALE ET RONDE INFERNALE

All<sup>o</sup> feroce

This musical score is for a piece titled "BACCHANALE ET RONDE INFERNALE" by Frédéric Chopin, marked "All<sup>o</sup> feroce". The score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is divided into five systems, each consisting of a grand staff with a treble and bass clef. The first system begins with a forte (*ff*) dynamic. The second system introduces a fortissimo (*fff*) dynamic. The third system continues the fortissimo texture. The fourth system features a fortissimo (*ff*) dynamic. The fifth system concludes with a fortissimo (*ff*) dynamic. The score is characterized by rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. The piece ends with a final chord in the right hand.





First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics: *mf*, *sf*, *mf*, *sf*, *mf*, *sf*, *ff*.

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment. Dynamics: *ff*, *mf*, *sf*, *sf*, *sf*.

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics: *mf*, *sf*, *f*, *ff*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics: *sf*, *sec*, *mf*. Includes woodwind and string entries.

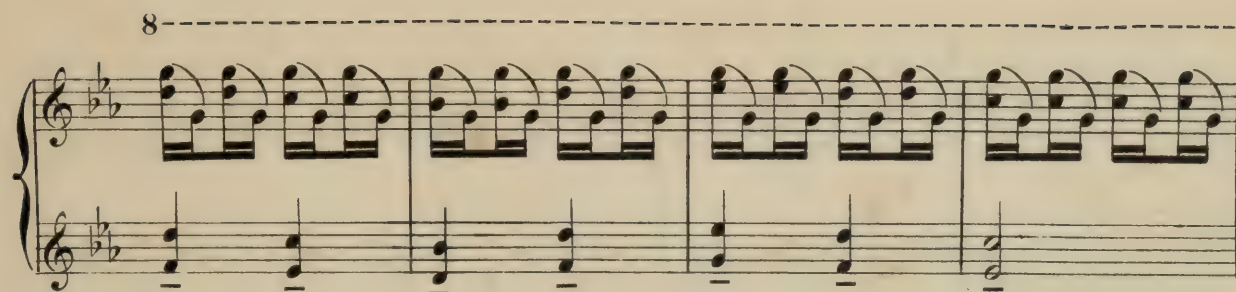
8 —————  
 von Fl.  
 Hb  
 Harpe  
 2 Clar. DIES IRAE  
 Cor

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment. Dynamics: *mf*.

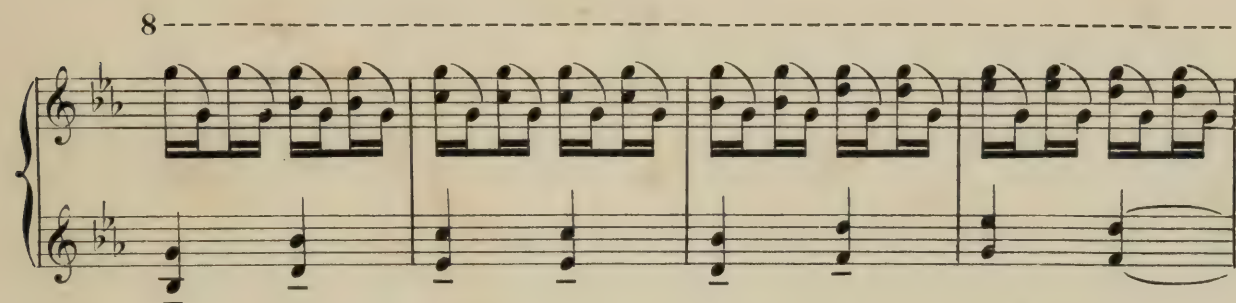
8 —————



8



8



8

vous  
Alt.  
vèle

*tr*

Bois

2 Pist.

*ff*

Cloche

3<sup>e</sup> Tromb.  
Basson  
et C.B.

(Tamtam)



*sf*



This page of musical notation is for a piano piece, featuring five systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system begins with a *sf* (sforzando) marking. The second system also features a *sf* marking. The third system includes a *sf* marking. The fourth system is marked *ff* *tutta forza* (fortissimo, with all the force). The fifth system includes a *sf* marking.

The notation includes various musical elements such as notes, rests, and dynamic markings. The piece concludes with a final chord in the fifth system.



8 **Mod<sup>to</sup>** *Tout à coup le coq chante.....* **SECOND CHANT DU COQ**

*Les fantômes s'évanouissent* **3<sup>e</sup> CHANT DU COQ** *Panique générale*  
**Tempo all<sup>o</sup> vivace**

*Sorcières et monstres se dispersent et s'enfuient*

**PLANGO** *la dernière* *La scène reste vide*

*Le soleil se lève majestueusement.*

**Andante**

First system of the musical score. The treble clef staff begins with a whole note chord, followed by a series of chords. The bass clef staff has a whole note chord. Dynamics include *ppp* and *pp*. A pedaling instruction "2 Ped." is shown below the bass staff. A star symbol is at the end of the system.

Second system of the musical score. The treble clef staff features a series of chords with triplets. The bass clef staff has a series of chords. Dynamics include *p* and *mf*. Pedaling instructions "2 Ped." are shown below the bass staff. A star symbol is at the end of the system.

Third system of the musical score. The treble clef staff features a series of chords with triplets. The bass clef staff has a series of chords. Dynamics include *f*. Pedaling instructions "Ped." and "3" are shown below the bass staff. A star symbol is at the end of the system.

Fourth system of the musical score. The treble clef staff features a series of chords with triplets. The bass clef staff has a series of chords. Dynamics include *ff* and *fff*. Pedaling instructions "8va" and "bassa" are shown below the bass staff. A star symbol is at the end of the system.

*ILYS demeure évanouie sous son masque.*

**CORTÈGE RUSTIQUE**

*De doux chants religieux se font entendre*

**All<sup>to</sup> moderato**

Fifth system of the musical score. The treble clef staff features a series of chords with triplets. The bass clef staff has a series of chords. Dynamics include *pp* and *doux et simple*. Pedaling instructions "Cl." and "Cor" are shown below the bass staff. A star symbol is at the end of the system.



First system of musical notation for piano, featuring a treble and bass staff with chords and triplets.

*Les voir se rapprochent,*

*Par la droite, entre un cortège de paysannes et de*

Second system of musical notation for piano, starting with a piano (*p*) dynamic marking.

*paysans en habits de fête ils portent des branches de pommiers fleuris et*

Third system of musical notation for piano, including a mezzo-forte (*mf*) dynamic marking and pedal instructions: *Ped.* and *★ Ped.*

*escortent HILARION l'ERMITE de la montagne*

Fourth system of musical notation for piano, including a piano (*p*) dynamic marking.

*Ils vont en pèlerinage à une chapelle prochaine*

Fifth system of musical notation for piano, including a mezzo-forte (*mf*) dynamic marking and pedal instructions: *Ped.*, *★ Ped.*, and *★ simili*.

*C'est la fête et le*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a piano (*p*) dynamic in the first measure, followed by a triplet of eighth notes in the treble and a single eighth note in the bass. The dynamic changes to forte (*f*) in the final measure, which contains a triplet of eighth notes in the treble and a single eighth note in the bass.

*cortège du Printemps*

Second system of the musical score. It continues the grand staff notation. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The music flows through several measures with various note values and rests, maintaining the same key signature and dynamic range.

*Ils passent*

Third system of the musical score. It continues the grand staff notation. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The music flows through several measures with various note values and rests, maintaining the same key signature and dynamic range.

*et vont disparaître*

Fourth system of the musical score. It continues the grand staff notation. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The music flows through several measures with various note values and rests, maintaining the same key signature and dynamic range.

*quand un paysan avise ILLYS évanouie*  
**Molto animato**

Fifth system of the musical score. It continues the grand staff notation. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The music flows through several measures with various note values and rests, maintaining the same key signature and dynamic range. The system concludes with a section marked *sf* (sforzando) and *p* (piano), followed by a section marked *agitato*.



*il court à elle et saisi d'épouvante appelle à lui*

*mf* *p* *f*

*Tout le cortège, l'ERMITE en tête, entoure ILLYS*

*effroi de la*

**All<sup>o</sup> agitato**

*f* *f* *f*

*foule*

*HILARION pensif et soucieux pressent un sortilège et essaie*

*sf* *sf* *sf*

*de ranimer cette femme*

*sf* *sf*

*Sous de trompettes et tumulte*

*f* (Trompettes en dehors)

*Entrent en courant MONDOSIANE, ASTROLABAS et les gens de la cour d'ILLYS à la*

*f*

*recherche de la pauvre princesse. Ils ramènent avec eux YOUNAFRE et PLANGO qu'ils*

*ff*

*ont rencontrés et les jettent pieds et poings liés aux pieds d'HILARION. La foule*

*ff*

*menace YOUNAFRE et PLANGO. HILARION, qui a tout compris, force PLANGO à*

*ff*



## désencorceler ILLYS

Musical score for the section "désencorceler ILLYS". It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth notes with accents, followed by two measures of rests marked with "8va" and "ff". The bass staff contains a series of eighth notes with accents, followed by two measures of rests marked with "ff". The key signature is one sharp (F#) and the time signature is common time (C).

## SCÈNE DU DÉSENCORCELLEMENT

Musical score for the section "SCÈNE DU DÉSENCORCELLEMENT". It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth notes with accents, followed by two measures of rests marked with "mf" and "sf". The bass staff contains a series of eighth notes with accents, followed by two measures of rests marked with "f bien en dehors et très accentué". The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the section "SCÈNE DU DÉSENCORCELLEMENT". It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth notes with accents, followed by two measures of rests marked with "8va bassa". The bass staff contains a series of eighth notes with accents, followed by two measures of rests marked with "8va bassa". The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the section "SCÈNE DU DÉSENCORCELLEMENT". It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth notes with accents, followed by two measures of rests marked with "sf". The bass staff contains a series of eighth notes with accents, followed by two measures of rests marked with "sf". The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the section "SCÈNE DU DÉSENCORCELLEMENT". It features a grand staff with treble and bass clefs. The treble staff contains a series of eighth notes with accents, followed by two measures of rests marked with "sf". The bass staff contains a series of eighth notes with accents, followed by two measures of rests marked with "sf". The key signature is one sharp (F#) and the time signature is common time (C).

Le masque tombe .... et ILLYS souriante est

*sf sf mf cresc*

redevvenue belle.

A la place de YOUNAFRE, c'est un beau et

**Maestoso moderato**

*poco rit. f*

jeune prince, autrefois ensorcelé, et que les gestes de PLANGO ont fait libre.

*sf*

**APOTHÉOSE**

**Largo e grandioso**

ILLYS accepte l'amour du prince charmant qui la conduit

*ff*

Ped. ★ Ped. ★



*au palais, parmi les splendeurs du cortège royal.*

First system of musical notation for piano, measures 1-4. The key signature is two sharps (F# and C#). The right hand features a melody with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings (Ped.) are present at the beginning and after measure 2. Star symbols (★) are placed at the end of measures 2 and 4.

Second system of musical notation for piano, measures 5-8. The right hand continues the melodic line with some sustained notes. The left hand maintains the eighth-note accompaniment. Pedal markings (Ped.) are at the beginning and after measure 6. Star symbols (★) are at the end of measures 6 and 8.

Third system of musical notation for piano, measures 9-12. The tempo changes to *allargando* at measure 9. The right hand has a melodic line with a *m.g.* (mezzo-giochiato) marking. The left hand continues the accompaniment. At measure 11, the tempo changes to *Ancora più largo*. The right hand features a *fff* (fortissimo) chord. Pedal markings (Ped.) are at the beginning and after measure 10. A star symbol (★) is at the end of measure 11.

Fourth system of musical notation for piano, measures 13-16. The tempo is *RIDEAU*. The right hand has a melodic line with a *ff* (fortissimo) marking. The left hand continues the accompaniment. Pedal markings (Ped.) are at the beginning and after measure 14. A star symbol (★) is at the end of measure 14.









